NOVEMBER 1995 • VOLUME 2 • NO. 3

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CARTOON AND COMIC ART STUDIES

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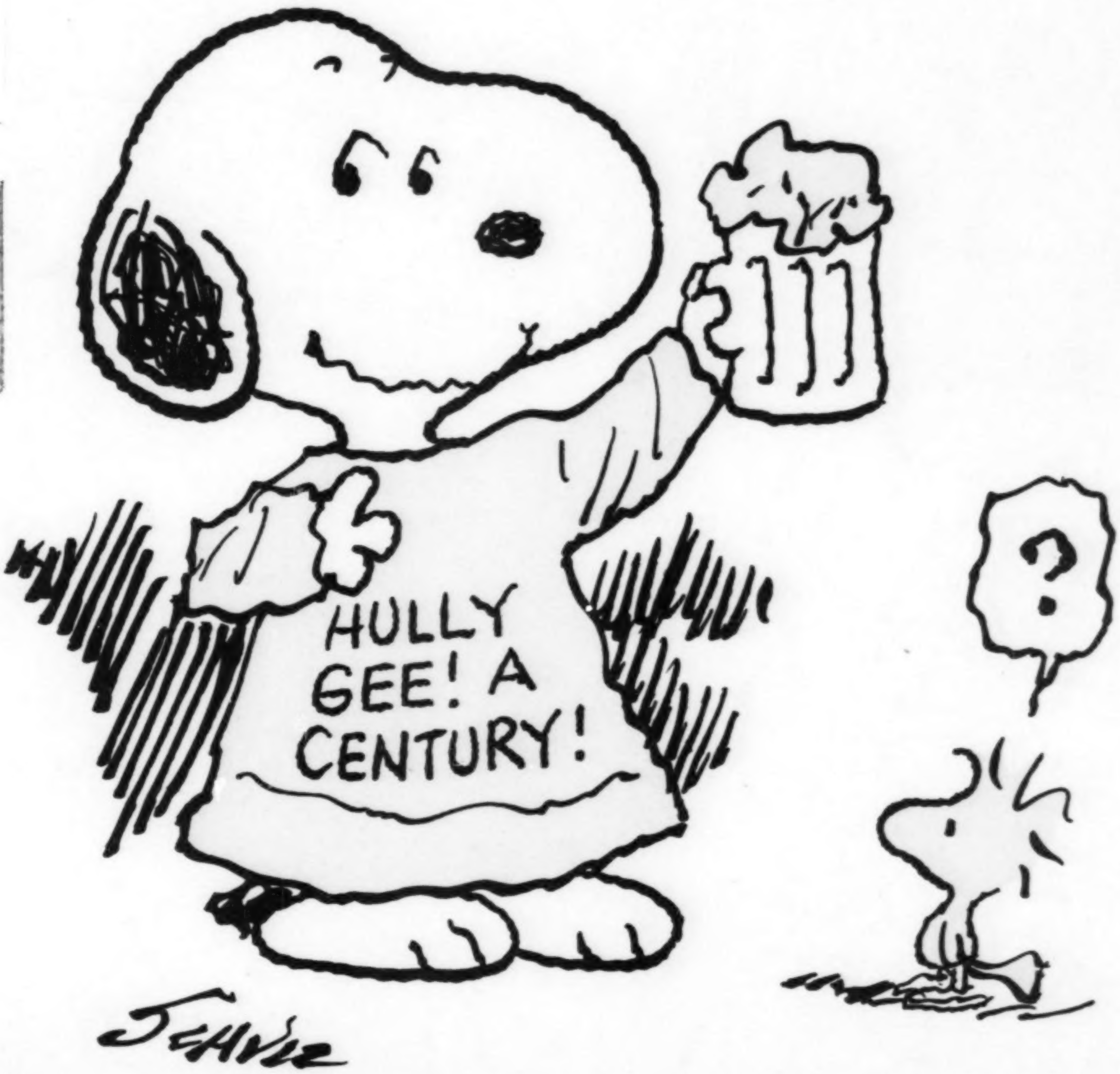

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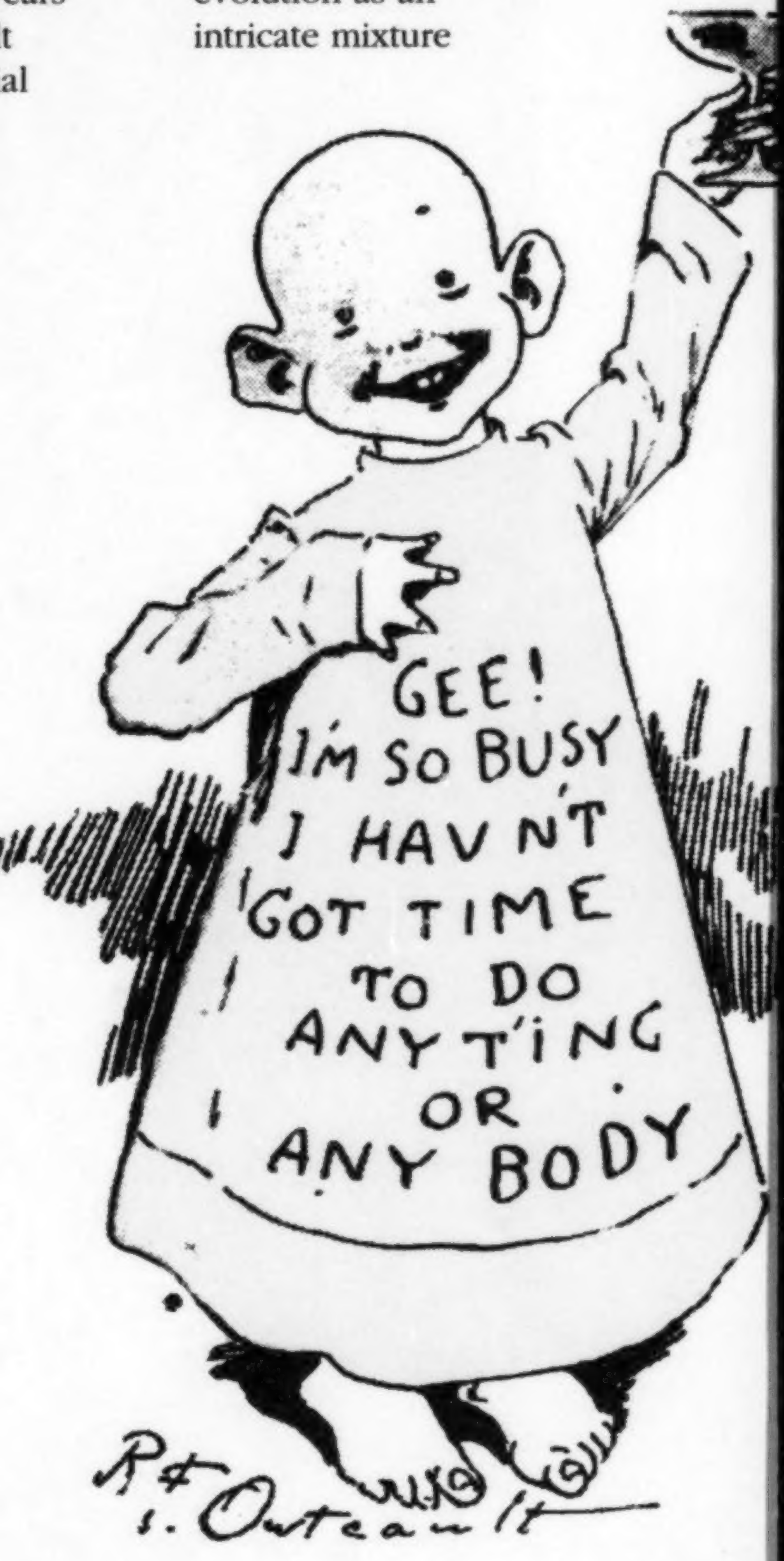
editorial

Inks: Cartoon and Comic Art Studies is pleased to mark the centennial of the first newspaper appearance of the Yellow Kid with an expanded issue and color illustrations. One hundred years ago, Richard Felton Outcault experimented with sequential illustrations of cartoon characters that reappeared from week to week, and readers adored the results.

Weekly supplements with colored illustrations were a new and exciting development for newspapers. With Yellow Kid's antics, the comic strip began its evolution as an intricate mixture


GEE! I'M SO BUSY I HAVN'T GOT TIME TO DO ANYT'ING OR ANY BODY
R F Outcault

of characteristics: it is a type of mass communication, an art form, and a business.

The enthusiastic public response to early newspaper comic strips is fascinating to consider a century later, when the idea of communicating via cyberspace is commonplace. The articles that follow offer several perspectives and range from an examination of the Yellow Kid's evolution to a look at the impact of American comic strips in Asia. In order to devote more space to centennial topics, several departments that are usually published have been omitted. Resources, reviews, and bibliography will return in volume 3, number 1.

Inks is now indexed in three publications: *ARTbibliographies Modern*, *BHA/Bibliography of the History of Art*, and the *MLA International Bibliography*. The access provided by these indices increases considerably the journal's scholarly usefulness.

This issue completes the second year of *Inks: Cartoon and Comic Art Studies*, a good time to evaluate what the journal has accomplished and where improvements might be made. Readers are invited to send their comments and suggestions to the editor.

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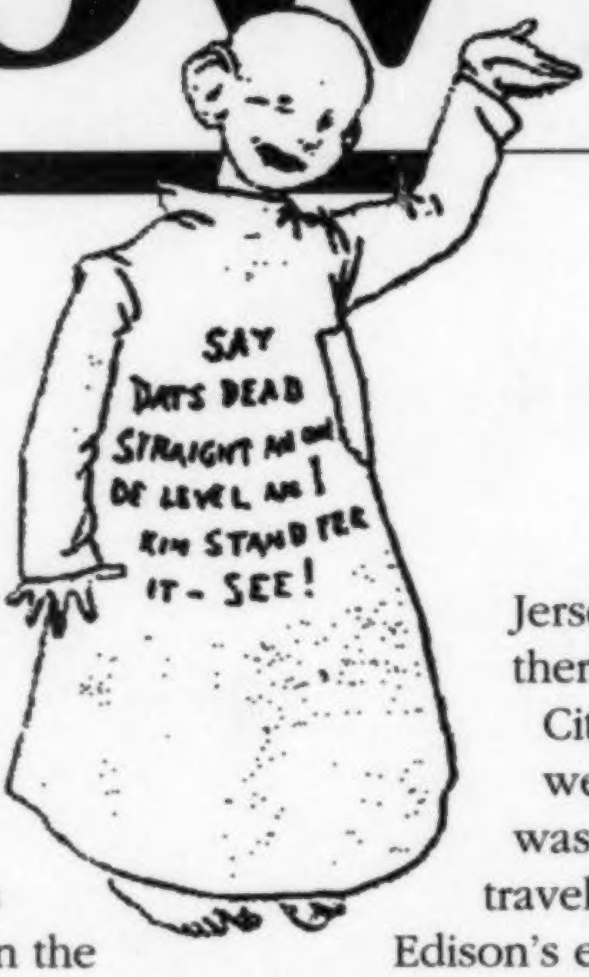
Richard Felton Outcault's Yellow Kid[1]



BY RICHARD D. OLSON

One hundred years ago on 17 February 1895, R. F. Outcault's Yellow Kid made his first newspaper appearance in the *New York World*.[2] On 6 February 1898, fewer than three years later, he made his last regular appearance in the *New York Journal*. What transpired during those intervening thirty-six months, however, was unprecedented. The Yellow Kid moved from being a supporting character to a star when brilliant yellow coloring was added to his nightshirt. In his new celebrity status, the Yellow Kid demonstrated for the first time that a comic character could increase the sales of its host newspaper. Further, the Yellow Kid was the first comic character to be successfully merchandised, and he soon appeared in every conceivable form from baby chairs to whiskey bottles. Coupled with Outcault's development of the strip through the use of sequential panels and word balloons, the Yellow Kid permanently established a new American institution: the continuing comic strip.

His creator, Richard Felton Outcault was born in Lancaster, Ohio, on 14 January 1863, the son of Jesse and Catherine Outcault. The talented young artist supplemented his natural skills with professional training at the McMicken School of Design in Cincinnati. He unknowingly changed his life forever when he moved to West Orange, New Jersey, to work for Edison Laboratories, thereby gaining access to the New York City media establishment. His drawings were excellent, and in 1889, Outcault was named the official artist for Edison's travelling exhibit and went to Paris for Edison's exhibit at the World's Fair. Outcault said in an interview that while in Paris he continued his art studies in the Latin Quarter and occupied a studio with the famous English poster artist, Dudley Hardy.[3]

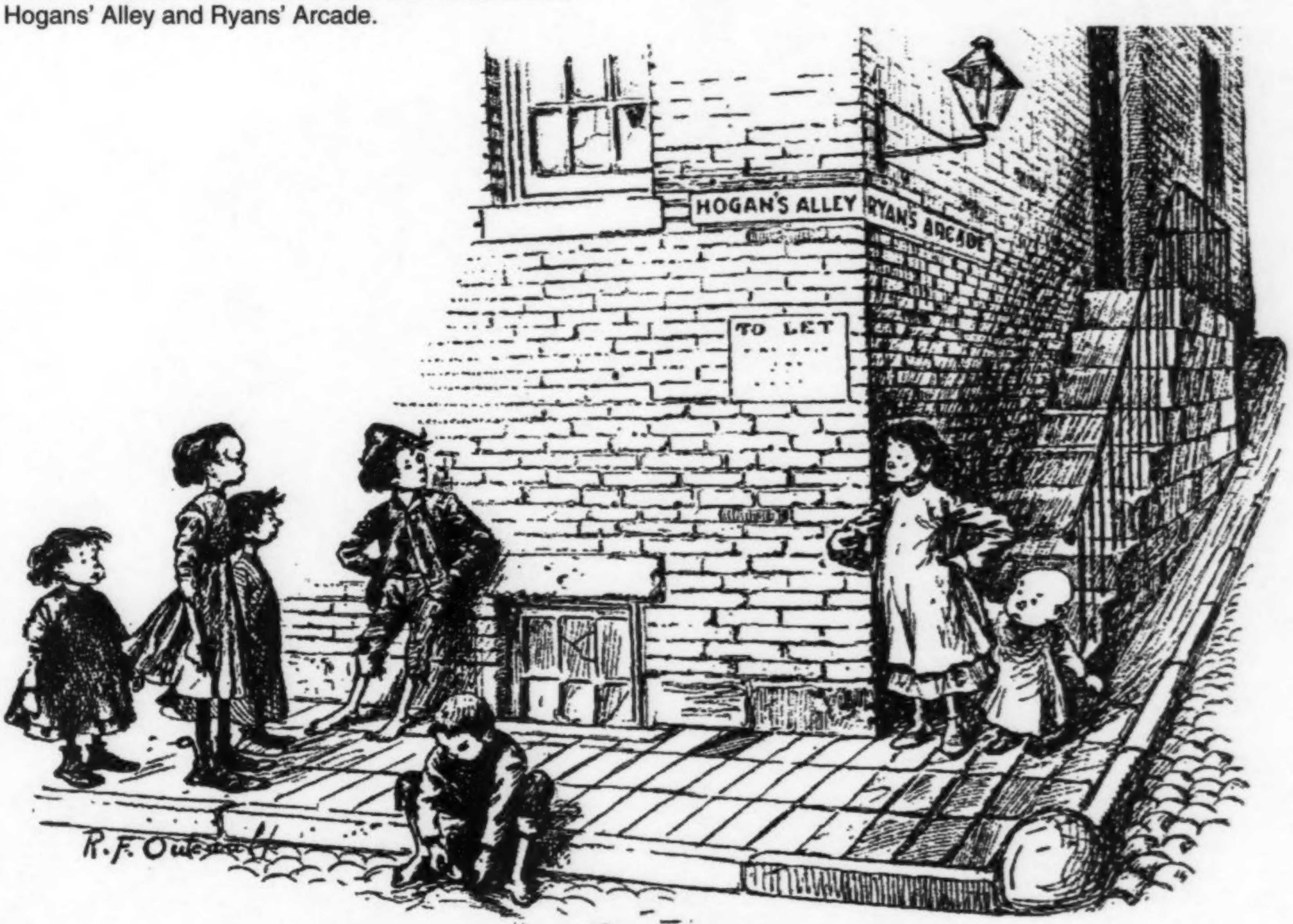
Outcault returned to New York City in 1890 to join the staff of *Electrical World* magazine. His colleague at Edison Laboratories, William J. Hammer, was a close friend of the magazine's editor, T. Comerford Martin, and he helped the young artist get the position.[4] Outcault loved drawing cartoons in addition to his technical drawings, and he freelanced to weekly humor magazines like *Truth* and *Harper's Weekly*. His humor and art were well received, but competition was fierce. Fortunately for Outcault, newspapers were just starting to publish cartoons, and they were as attracted to him as he was to them. Accordingly, in the fall of 1894 he joined the staff of Pulitzer's *New York World*.

What happened next was best described by Roy L. McCardell in 1905. McCardell was a writer who worked with Outcault on several joint projects. He also knew Morrill Goddard, editor of the Sunday comic supplement for the *New York World*.

When Goddard asked McCardell to identify a promising young artist to join the *World*, McCardell suggested Outcault. Goddard took his advice and hired him. McCardell's version of how the Yellow Kid was created by R. F. Outcault follows:

> Here is the story of Outcault's first hit, the "Yellow Kid":
>
> About the time that he left Truth, Edward Harrigan's play "O'Reilly and the Four Hundred" was running successfully in New York City. In it occurred a song, "Maggie Murphy's Home," which began with the words: "Down in Hogan's Alley." Outcault had laid the scene of a little series of "comics" in Hogan's Alley, and found that the pictures were acceptable to Truth. After some months on the World, it occurred to him that he might continue the interrupted series in the comic supplement, and he forthwith carried out his idea. Topics that held public attention were burlesqued by the dwellers in Hogan's Alley: the wedding of Miss Vanderbilt and the Duke of Marlborough was the first subject treated; then followed "the Defender-Valkyrie Yacht Races in Hogan's Alley"; the Klondike was discovered there; and similar matters were depicted by Mr. Outcault. But at first the new-old series did not make a hit. It was not until the "Yellow Kid" appeared that the series took fast hold of the public.
>
> The "Kid" came on the scene first simply as "one of the chorus," to help fill the picture, and took no prominent part. By a happy inspiration, the man who laid out the color-scheme gave a glaring yellow to the gown (really nightshirt) in which Mr. Outcault had clothed him. Someone remarked that he was a funny little mite, an odd type of the gutter-snipe; and

The first Yellow Kid cartoon appeared in *Truth* on 2 June 1894. Note the Yellow Kid at the intersection of Hogans' Alley and Ryans' Arcade.



FEUDAL PRIDE IN HOGAN'S ALLEY.

LITTLE ROSILIA MCGRAW—No ; we won't come and play with youz, Delia Costigan. Our rejuced means may temporary necessitate our residin' in a rear tenement, but we're jist as exclusive as when we lived on the first floor front and papa had charge of the pound in the Department of Canine Captivity!

> Outcault drew him again and again, each time the color-scheme man arraying him in yellow.
>
> Mr. Outcault emphasized the ears of the brat, and promoted him from a "thinking" to a "speaking part" by inscribing some impudent legend on his gown; and the Yellow Kid had arrived! A "Yellow-Kid" epidemic ravaged the land. The Kid appeared on buttons, on cracker tins, on cigarette packages, on fans, on show-cards; finally he was dramatized.[5]

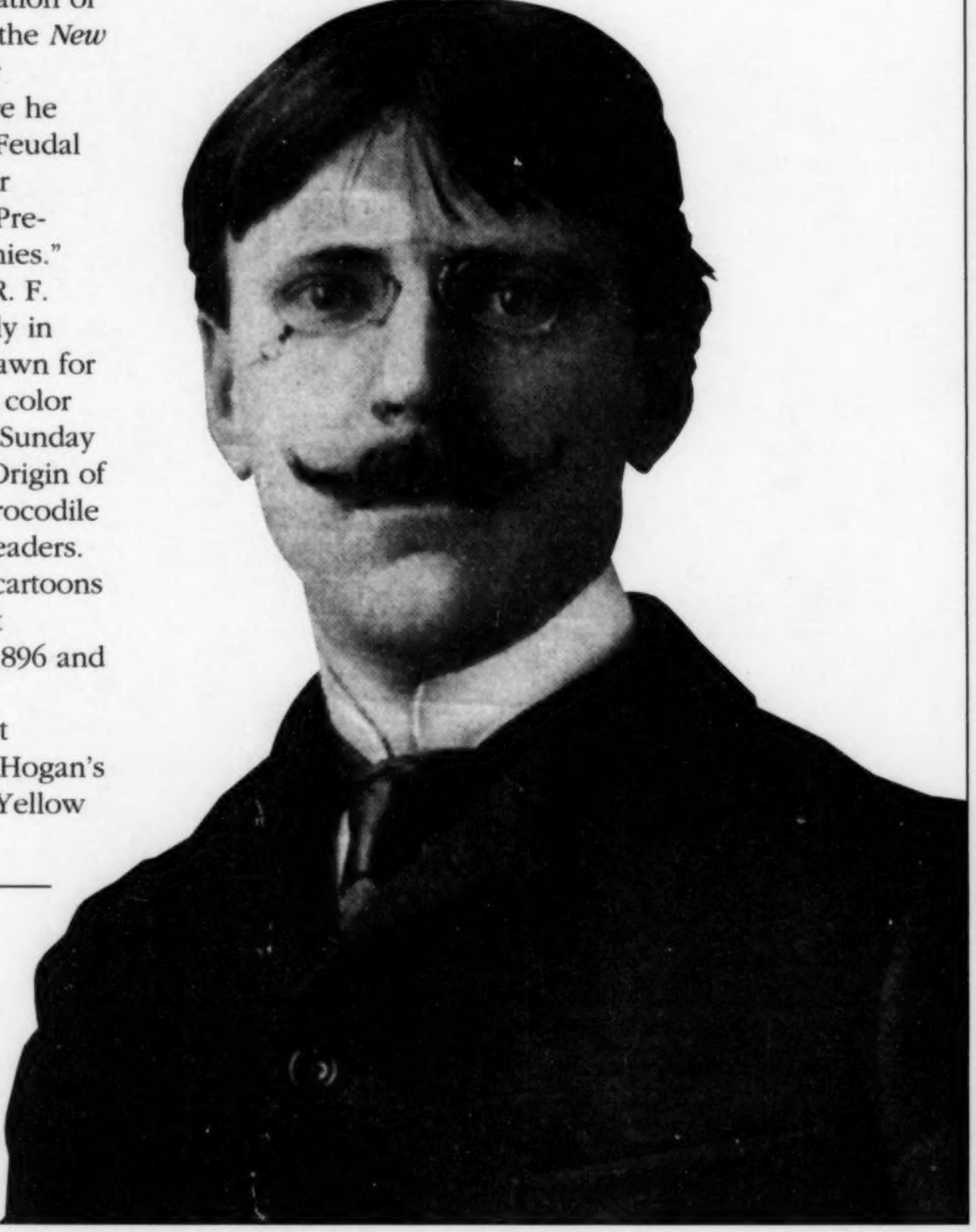
McCardell's history confirms that Outcault's first drawings of Irish tenement life in New York City were published in *Truth*. Given that the first newspaper appearance of the Yellow Kid was in a cartoon reprinted from *Truth*, it follows that the true birthplace of the Yellow Kid was probably in the earlier issues of that magazine. Issues of *Truth* from that period included several cartoons and stories based on the theme "Down in Hogan's Alley." Outcault's work based on this and several other themes (including a Yellow Kid in December 1895) continued to appear in *Truth* at least through the end of 1895. Whether these cartoons represented continuing contributions or the utilization of work accepted before he joined the staff of the *New York World* is impossible to determine. Four cartoons clearly depict the Yellow Kid before he appeared in the newspapers: 2 June 1894, "Feudal Pride in Hogan's Alley"; 14 July 1894, "A Fair Champion"; 15 September 1894, "Going by Precept"; 9 February 1895, "Fourth Ward Brownies."

After his move to the *New York World*, R. F. Outcault's drawings were published primarily in that newspaper. His first original cartoon drawn for the paper contained six sequential boxes of color art and ran 18 November 1894, in the color Sunday supplement of Pulitzer's *New York World*. "Origin of a New Species, Or—The Evolution of the Crocodile Explained" proved to be popular with the readers. Outcault also created a successful series of cartoons based on the theme "At the North Pole" that continued intermittently through 1895 and 1896 and featured polar bears and beautiful women.

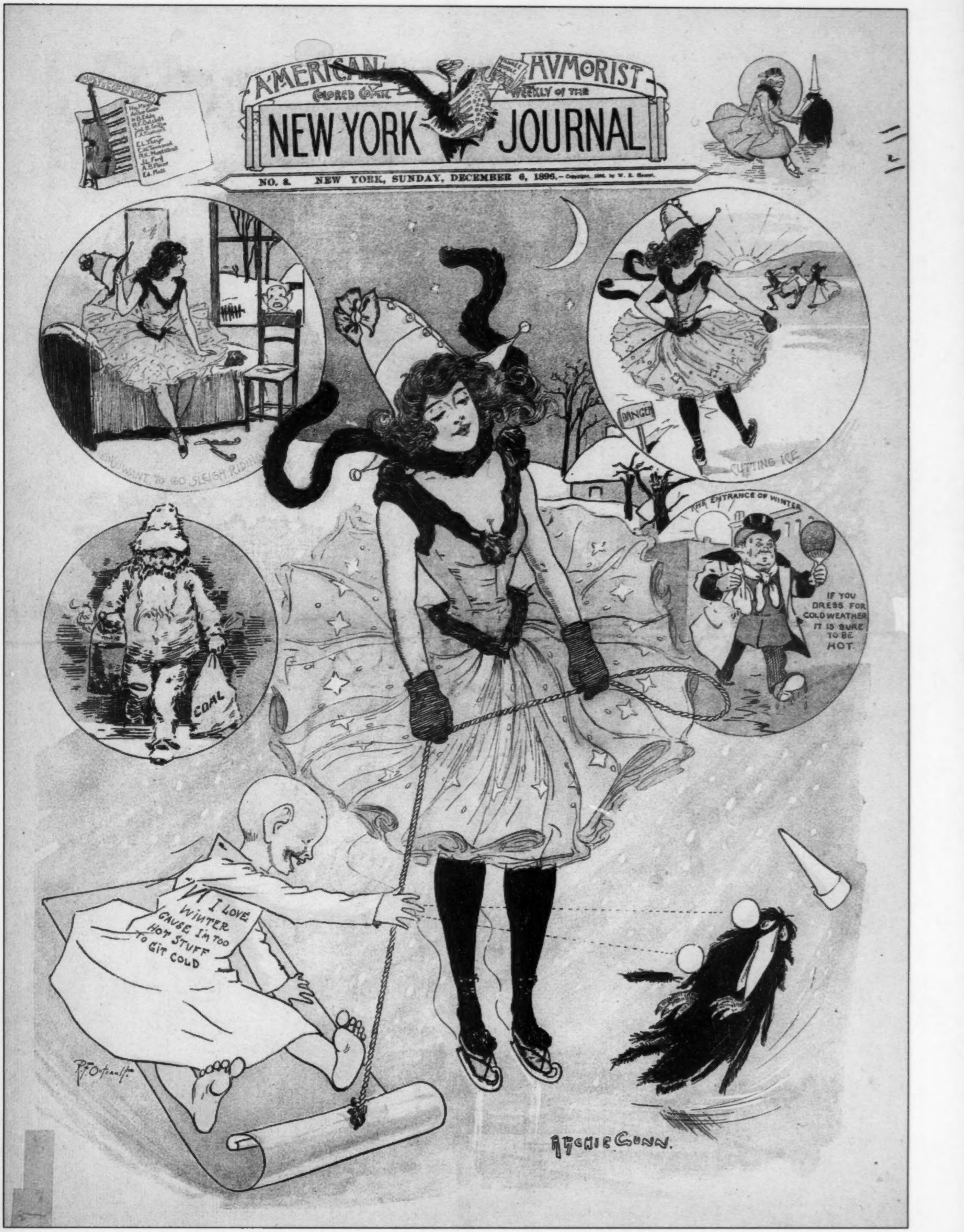
As mentioned previously, Outcault's first newspaper cartoon based on the "Down in Hogan's Alley" theme also happened to contain the Yellow Kid and was reprinted from *Truth* when it appeared in the *New York World* on 17 February 1895. The first Yellow Kid cartoon was two columns wide and two inches tall, roughly comparable to the other cartoons on the page. It is especially interesting to note that it poked fun at Palmer Cox, whose magazine fantasy feature, "The Brownies" was the only rival to the popularity Outcault's Yellow Kid eventually attained.

Like most comic strip characters, the Yellow Kid evolved over time and did not appear in his final form or role until some time after his first

Right: When Richard Felton Outcault joined the *New York Herald*, one of his new colleagues was the popular illustrator Archie Gunn. The front cover illustration of *The American Humorist* for 6 December 1896, showing the interaction between Mickey Dugan and Gunn's femmes fatales, is typical of their many collaborations. Richard D. Olson Collection, the Ohio State University Cartoon Research Library.

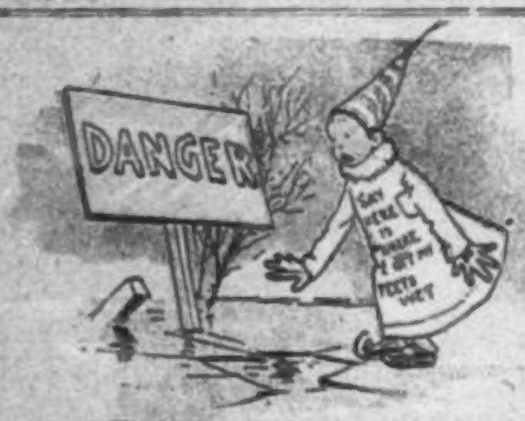


R. F. Outcault at the age of twenty-three, just as he was gaining fame for drawing the Yellow Kid. Reprinted from "A Metropolitan Favorite," *Ev'ry Month*, 1 November 1896, 22. Richard D. Olson Collection, the Ohio State University Cartoon Research Library.


AMERICAN HUMORIST
COLORED COMIC WEEKLY OF THE
NEW YORK JOURNAL
NO. 8. NEW YORK, SUNDAY, DECEMBER 6, 1896.—Copyright, 1896, by W. R. Hearst.
AND I WANT TO GO SLEIGH RIDING
DANGER
CUTTING ICE
THE ENTRANCE OF WINTER
IF YOU DRESS FOR COLD WEATHER IT IS SURE TO BE HOT.
COAL
I LOVE WINTER CAUSE I'M TOO HOT STUFF TO GIT COLD
R. F. Outcault
ARCHIE GUNN.

McFADDEN'S ROW OF FLATS.

By the Author of "CHIMMIE FADDEN"
And the Originator of "HOGAN'S ALLEY."



SLIPPY DEMPSEY is noted for two things—the fact that he can, and does, fall off of everything he gets on to that is enough elevated to permit a fall, and that he has an uncle who lives in Jersey. In his intervals between falls Slippy is much given to telling tall stories about the wonderful things he saw and did on that one memorable visit he made to his uncle's New Jersey place. The fact that he ran away from there, footing it all the distance to Hoboken, from whence he stole a ferry boat ride to this city and returned as fast as he could to Tim McFadden's Flats, from which nothing could drive him, did not deter Slippy from enlarging with much enthusiasm upon the glories and wonders of Dempsey's Dell.

Thus it came about that when Tim McFadden announced that he had decided to give a Winter picnic to the Flatters, there was an immediate and delighted demand on all sides that Dempsey's Dell be made the picnic grounds.

"I've hurd that much about the Dell that I'm terrible awful anxious to be seeing it, though I don't believe much in going to foreign parts," said Mrs. Murphy to the gossips who came to her room to discuss the affair over a can of beer.

"And Dempsey has a saloon there," said Mrs. Dunnigan, mother of the Twins, in a comforting manner.

"Sure, that's nothing to me," exclaimed Mrs. Murphy, indignantly. "It's little I care for the beer, I'll have you understand, Mrs. Dunnigan. I likes tea much more betterer."

Among the young folk the promised event created boundless enthusiasm. McSwatt at once composed a title for the outing as follows: "The McFadden Flatters' Skating, Tobogganing and Bear Hunting Expedition."

That bear hunting hint came from the stories told by Slippy. When he first returned from the Dell he swore that the woods thereabouts were alive with bear.

"Dere's more of 'em dan dere is cops in de Oak Street Station," Slippy asserted, solemnly.

When he found that the Flatters were all going there Slippy began to hedge on his bear stories until he reduced it to one bruin, but he did not tell that that one was a very tame and good-natured pet belonging to his Uncle Dempsey. It had been better if he had, for then Mrs. Murphy and many others would have been saved a sore fright. But that is anticipating.

Della Dunnigan affected to be much frightened about those bears until she was calmed and reassured by the Kid.

"Fear not, lady Della," said the Kid, bravely. "Trust t' me, and herd no danger. Shouldst de bear seek t' give youse a argyment I wouldn't do a ting t' him but slug him."

"He wouldn't do a ting but chase hisself t' beat de band," sneered Marty.

Mrs. Kelly became so alarmed about the bears that she threatened to keep the baby at home, which would have spoiled Mary Ellen's fun, she being engaged to "mind" the Kelly baby. But Mary Ellen restored Mrs. Kelly's peace of mind by pointing out that the Riccadonna girls (four) were sure to go in costume. "And," added Mary Ellen, "dose goils will be such a show dey would frighten de most biggest bear dat ever happened off de face of de eart."

Nothing was neglected by Tim which could add to the insurance of a good time by all the Flatters. Skates were dug up from old trunks and borrowed from junk shops until every living Flatter, barring the parrot and the monkey, was supplied with a pair. Tim grew sentimental over the two pair he dug up for himself and Mrs. Murphy from among his most cherished belongings.

"Many's the time we've skated with these, Mrs. Murphy," he remarked as he displayed his recovered treasures to that lady.

"Well I remember it, Tim," she responded with a sigh. "It was on the pond where the Madison Square Gardens do be now. Do you mind?"

"I remember it well; it was before Murphy married you."

"It was; hevin rest his soul!" again sighed the lady. "But talking of poor Murphy always makes me as dry as a stone. Hasten quickly to Kelly's, Mary Ellen, dear, and fetch a can. Hasten quickly, darlint."

It was a great day for the whole neighborhood when the start for the Dell was made.

There were many in the party of Flatters who had never in their lives been off Manhattan Island, and there were those among them who were not without misgivings as to the result of making so distant a pilgrimage into the unknown dangers of New Jersey. But happily the trip by ferry and steam cars was made without much disaster. To be sure, the goat, dog, monkey and parrot got loose in the baggage car, and before the train hands had subdued the resulting battle there was not a piece of baggage which had not suffered severely; and the conductor had to be argued with with much sternness by Tim before he would consent to carry the Riccadonna girls in their astonishing get-ups. But these were looked upon by the Flatters as minor incidents tending to add rather than detract from the gayety of the voyage.

At the Dell Uncle Dempsey met the party with a cordial welcome. He whispered to his nephew that the bear was concealed in the woods, as Slippy had desired, and all hands began preparations at once for the principal fun—skating and tobogganing. No one noticed that Slippy quietly stole away into the woods. Soon the fun was going on at a furious rate. The young folks slid down hill to beat the Tract Building elevators, and filled the ice pond with animation and shouts of hilarity.

Dempsey's saloon supplied refreshments for the old folks, and there Tim and Mrs. Murphy renewed the sentiments of their youths until they were both so much overcome with emotion that they found skating on the ice a puzzling pastime.

While this was going on Slippy had quietly untied the pet bear and led it to the edge of the wood, when he suddenly emitted a yell of bloodcurdling character.

"It's Slippy falling out of a tree," remarked Mrs. Murphy, looking in the direction of the cry. What she saw was Slippy, apparently frightened nearly to death, running toward them, followed by a sure-enough bear. The monkey discovered this at the same time, and it and Mrs. Murphy rushed to Tim, uttering wild shrieks of alarm.

The Riccadonna sisters made the awful discovery next, and fell in a fluffy bunch at the same moment that three or four parties of tobogganers were wrecked in fright at the same dire discovery.

Down the hill came Slippy with the bear bounding after him, and when they reached the ice the Flatters, old and young, were scattered in prostrate ranks, fearing the worst. All save the Kid.

That artful youth fixed his most expensive grin on his face and boldly approached the dreadful animal with outstretched hand, remarking as he did so: "Shake, old chappie; we're glad to see you."

To the amazement of all but Slippy, the bear grinned almost as expansively as the Kid, stood upon its hind legs and extended a paw of welcome.

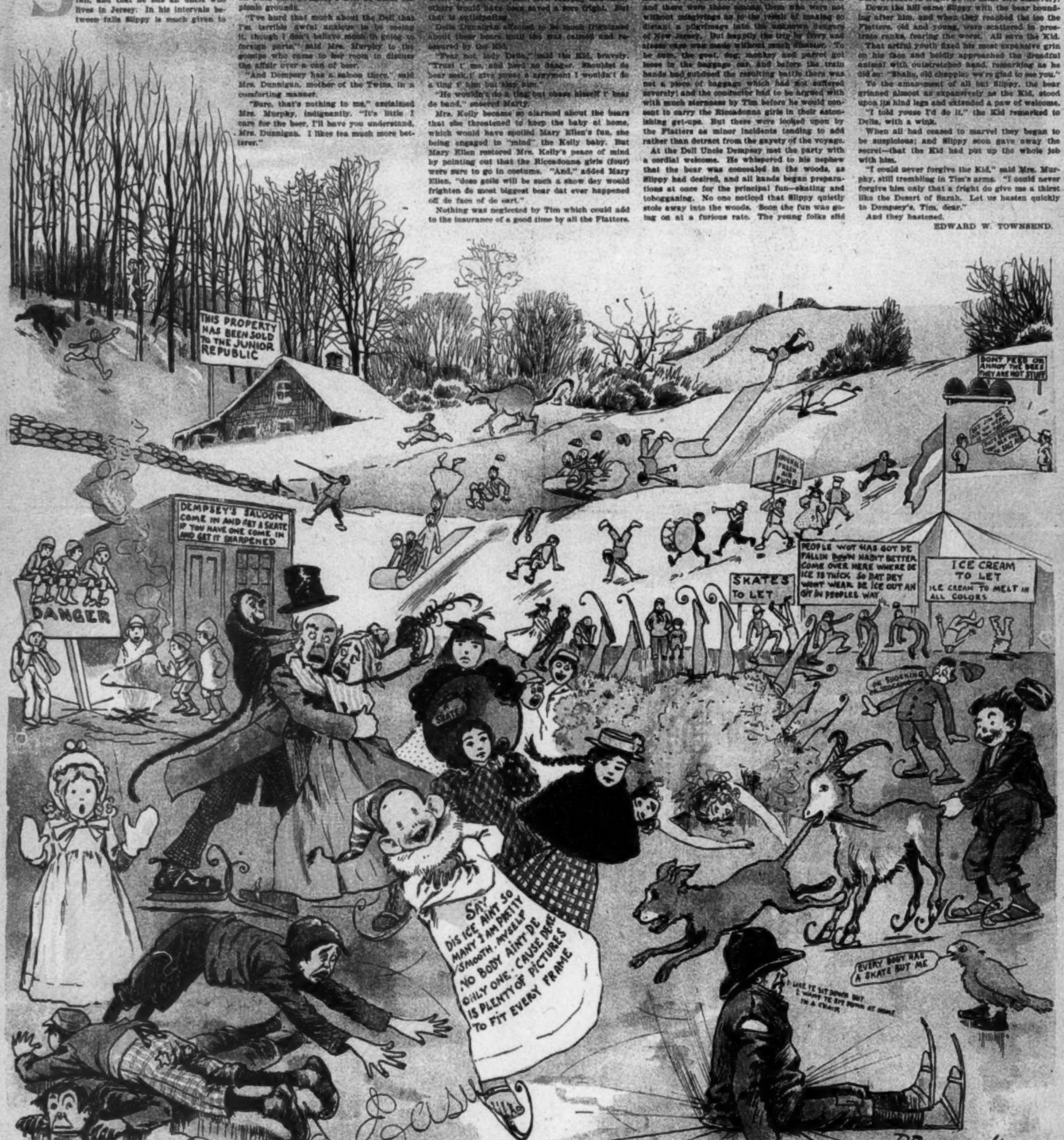
"I told youse I'd do it," the Kid remarked to Della, with a wink.

When all had ceased to marvel they began to be suspicious; and Slippy soon gave away the secret—that the Kid had put up the whole job with him.

"I could never forgive the Kid," said Mrs. Murphy, still trembling in Tim's arms. "I could never forgive him only that a fright do give me a thirst like the Desert of Sarah. Let us hasten quickly to Dempsey's, Tim, dear."

And they hastened.

EDWARD W. TOWNSEND.


THIS PROPERTY HAS BEEN SOLD TO THE JUNIOR REPUBLIC
DEMPSEY'S SALOON COME IN AND GET A SKATE IF YOU HAVE ONE COME IN AND GET IT SHARPENED
DANGER
FRESH AIR FUND
SKATES TO LET
PEOPLE WOT HAS GOT DE FALLIN DOWN HABIT BETTER COME OVER HERE WHERE DE ICE IS THICK SO DAT DEY WONT WEAR DE ICE OUT AN GIT IN PEOPLES WAY
ICE CREAM TO LET ICE CREAM TO MELT IN ALL COLORS
ANNOY THE BEES
A SKATE
OH SHOCKING
SAY DIS ICE AINT SO MANY I AM PRETTY SMOOTH MYSELF. NO BODY AINT DE ONLY ONE. CAUSE DERE IS PLENTY OF PICTURES TO FIT EVERY FRAME
EVERY BODY HAS A SKATE BUT ME
I LIKE TE SIT DOWN BUT I WANT TE SIT DOWN AT HOME IN A CHAIR
R.F.O.

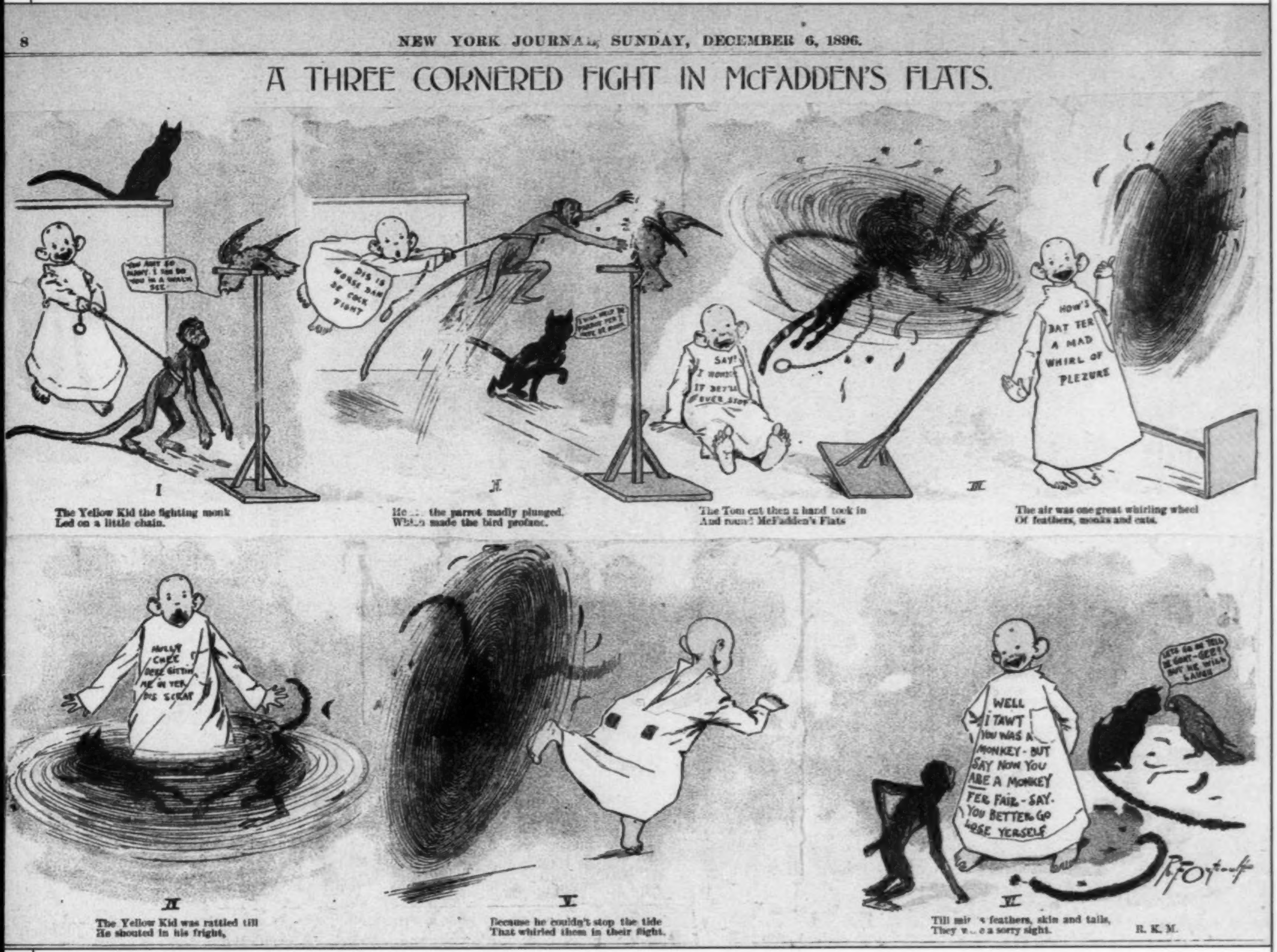
McFADDEN FLATTERS' SKATING AND TOBOGGANING EXPEDITION

The Yellow Kid often appeared more than once in the color supplement. Using the same format that he had popularized at the *New York World*, Outcault typically drew a full-page, single-panel Yellow Kid cartoon in each issue of *The American Humorist.* Except for moving the gang from Hogan's Alley to McFadden's Flats, little changed in these drawings, as can be seen in this example on page 8 of the 6 December 1896 issue. Richard D. Olson Collection, the Ohio State University Cartoon Research Library.

appearance. In fact, virtually all aspects of the feature changed during its three year existence: the size of the panels, the number of panels in a cartoon, the inclusion of text by other authors, the size of the Yellow Kid, the members of the cast, and the fictional location of the cartoon all were altered.

It should also be noted that Outcault drew several other characters who looked similar to the Yellow Kid, but each had its own characteristics. In some cases, the character's role might be described as a precursor to the Yellow Kid, but in others it appears to be merely a similar figure. Such characters appeared in *Truth* cartoons 10 March 1894, 23 June 1894, and 15 September 1894; and in *New York World* cartoons 13 January 1895, 5 May 1895, and 14 July 1895. On the most similar character, the only noticeable differences were a wisp of hair in the center of the forehead and a slightly more benign facial expression.

On page 4 of the 6 December 1896 issue of *The American Humorist*, is an one of the series of multi-panel cartoons in which the regular continuing appearance of the Yellow Kid established the format for the next century of comic strips. Richard D. Olson Collection, the Ohio State University Cartoon Research Library.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NEW YORK JOURNAL, SUNDAY, DECEMBER 6, 1896.
A THREE CORNERED FIGHT IN McFADDEN'S FLATS.
DIS IS WORSE DAN DE COCK FIGHT
SAY!
IF DEY'LL EVER STOP
HOW'S DAT FER A MAD WHIRL OF PLEZURE
I
The Yellow Kid the fighting monk Led on a little chain.
II
He ... the parrot madly plunged. Which made the bird profane.
The Tom cat then a hand took in And round McFadden's Flats
III
The air was one great whirling wheel Of feathers, monks and cats.
HULLY CHEE
DIS SCRAP
WELL I TAWT YOU WAS A MONKEY - BUT SAY NOW YOU ARE A MONKEY FER FAIR - SAY. YOU BETTER GO LOSE YERSELF
IV
The Yellow Kid was rattled till He shouted in his fright,
V
Because he couldn't stop the tide That whirled them in their flight.
VI
Till mi... feathers, skin and tails, They w... a sorry sight.
R. K. M.
R F Outcault

An overview of the development of Outcault's Yellow Kid follows [a complete newspaper chronology is provided in the appendix to this article]:

17 February 1895 "Fourth Ward Brownies" [reprinted from *Truth*] In his first newspaper appearance, the Yellow Kid was the smallest of six characters and definitely played a secondary role. This panel was two columns wide by two inches high and was printed in black ink in the Sunday paper.

10 March 1895 "The Fate of the Glutton" The first newspaper appearance of the Yellow Kid in a cartoon created for the newspaper was again printed in black and white and ran two columns wide by two inches high in the Sunday paper.

5 May 1895 "At the Circus in Hogan's Alley" The first appearance of the Yellow Kid in a quarter-page, color cartoon was as a small, secondary figure dressed in a blue nightshirt. Although Outcault had drawn several cartoons based on the general theme "Down in Hogan's Alley," this was the first newspaper panel to incorporate the words "Hogan's Alley" in its title. This panel can be considered the point at which the concepts in the *Truth* cartoons and the two previous *New York World* cartoons developed into a large, colorful cartoon with a more formal identity and focus. This is the cartoon identified by Robinson as having "the essential criteria to credit it with being the first comic strip . . . a *continuing series* with a *regular cast* (the Kid and gang), *title (Hogan's Alley)*, *theme (life in the slums)*, and the *written word integrated into the drawing*."[6]

7 July 1895 "The Day after 'The Glorious Fourth' down in Hogan's Alley" The first half-page color version of the feature included a small, secondary Yellow Kid. Because the popularity of the cartoon was increasing, it was allocated more space.

5 January 1896 "Golf the Great Society Sport as Played in Hogan's Alley" The first clear change in the appearance of the Yellow Kid featured a larger somewhat older character, with a more central position in the drawing. This is also the first time the kid's nightshirt was colored yellow.

15 March 1896 "The War Scare in Hogan's Alley" The first use of a message on the Yellow Kid's nightshirt to communicate with the readers contained the single word, "artillery." While the series had spoofed current fads and social events previously, this was the first use of a political theme in the cartoon. A smaller, single Yellow Kid clone, much like the original Yellow Kid in size and role, was introduced and continued to appear on an intermittent basis.

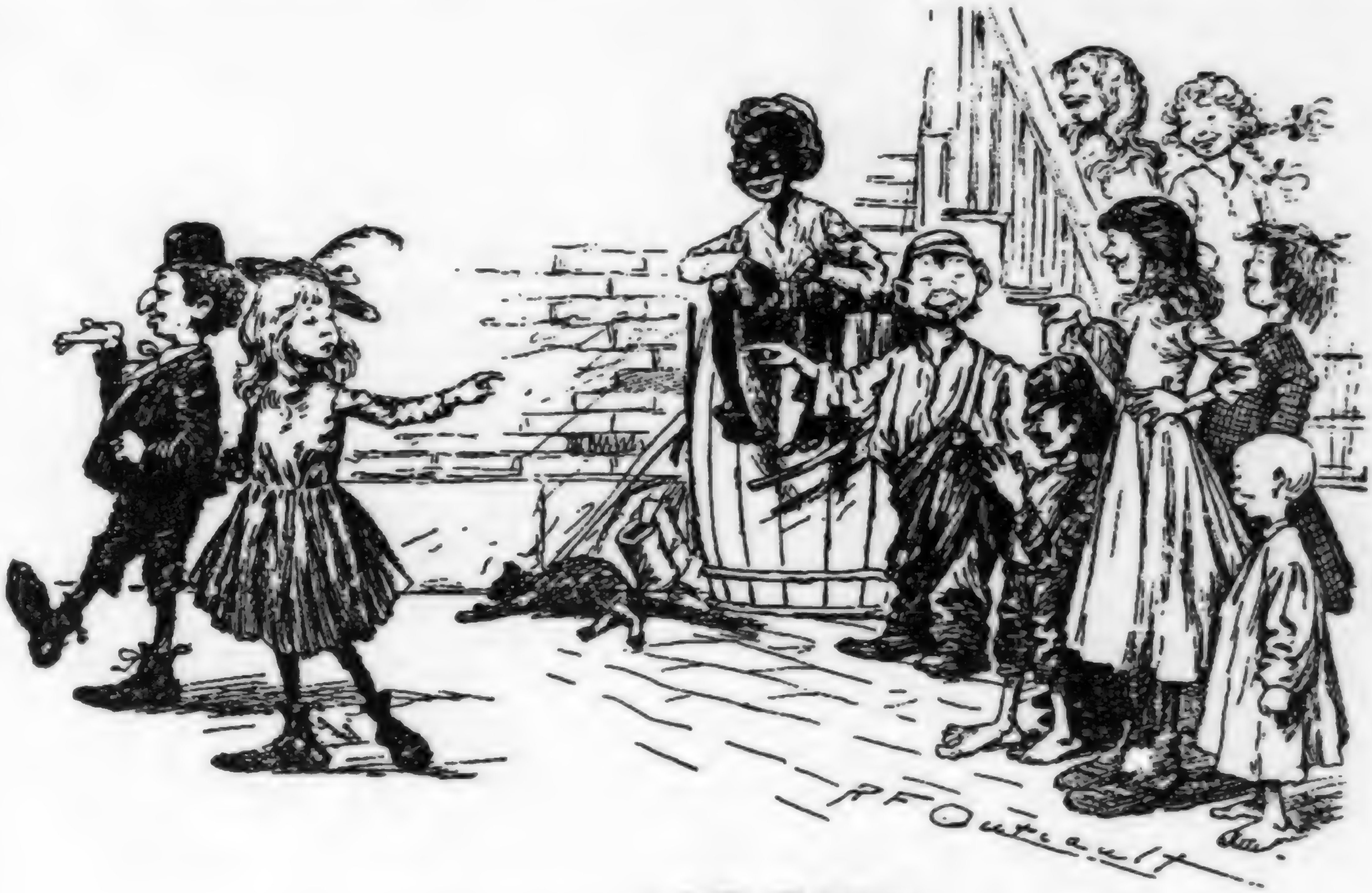
12 April 1896 "First Championship Game of the Hogan's Alley Baseball Team" The first appearance of the Yellow Kid as the focal point of the cartoon.

24 May 1896 "The Residents of Hogan's Alley Visit Coney Island" The first appearance of the Yellow Kid in a full-page, color cartoon shows children falling through the sky in this panel, a device which eventually became one of Outcault's trademarks.

31 May 1896 "Hogan's Alley Attacked by the Hoboken Pretzel Club" The first Yellow Kid art signed by George B. Luks is this panel. By this time, Hearst was trying to lure Outcault away to work for his *New York Journal*, and Pulitzer possibly had Luks draw the page as a trial in case Outcault had to be replaced. In fact, Outcault accepted Hearst's offer and had his first Yellow Kid cartoon published in Hearst's *New York Journal* on 18 October 1896. Luks next drew the feature for the *New York World* on 11 October 1896. With his change of papers, Outcault transferred the Yellow Kid into McFadden's Flats while Luks continued him in Hogan's Alley. A landmark court decision where a judge ruled that Pulitzer owned the strip while Outcault owned the character has been described in several publications; unfortunately, no records of this case seem to exist and there is reason to doubt that a court decision ever occurred.[7]

7 June 1896 "First Grand Coaching Parade of the Season in Hogan's Alley" The first use of names for many of the characters in the cartoon began because the series now featured a regular cast. In this panel both Mickey Dugan (the Yellow Kid) and Vincent Farrell were identified. Two adults who only appeared very intermittently, Mr. Brogan and Mr. Hogan, also were named. Terrence McSwat was named 5 July 1896. Kitty Dugan and Liz were identified 26 July1896. Kitty's hat brim was the site of a constantly changing symbol or message just as the Yellow Kid's nightshirt was. Molly Brogan, who was usually featured with her hands up, was named 20 September 1896. With the move to McFadden's Flats on 18 October 1896, Mrs. Murphy, Mrs. McSwat, and the four Riccadonna sisters became active members of the cast. Other characters had less significant roles or simply did not continue to appear.

21 June 1896 "The Bicycle Meet in Hogan's Alley" The first use of the popular name, the



A PAIR CHAMPION.

LORREENA LAFFERTY (*as a parting shot*)--Remember dis, Issy Silberman may be a motzer. But de day will come when as a millionaire banker, an' me his bride, de dust his carriage wheels makes t'roo Forsythe street will not be able den to blind youz to his good qualities.

The second Yellow Kid cartoon was published in *Truth*, 14 July 1894.

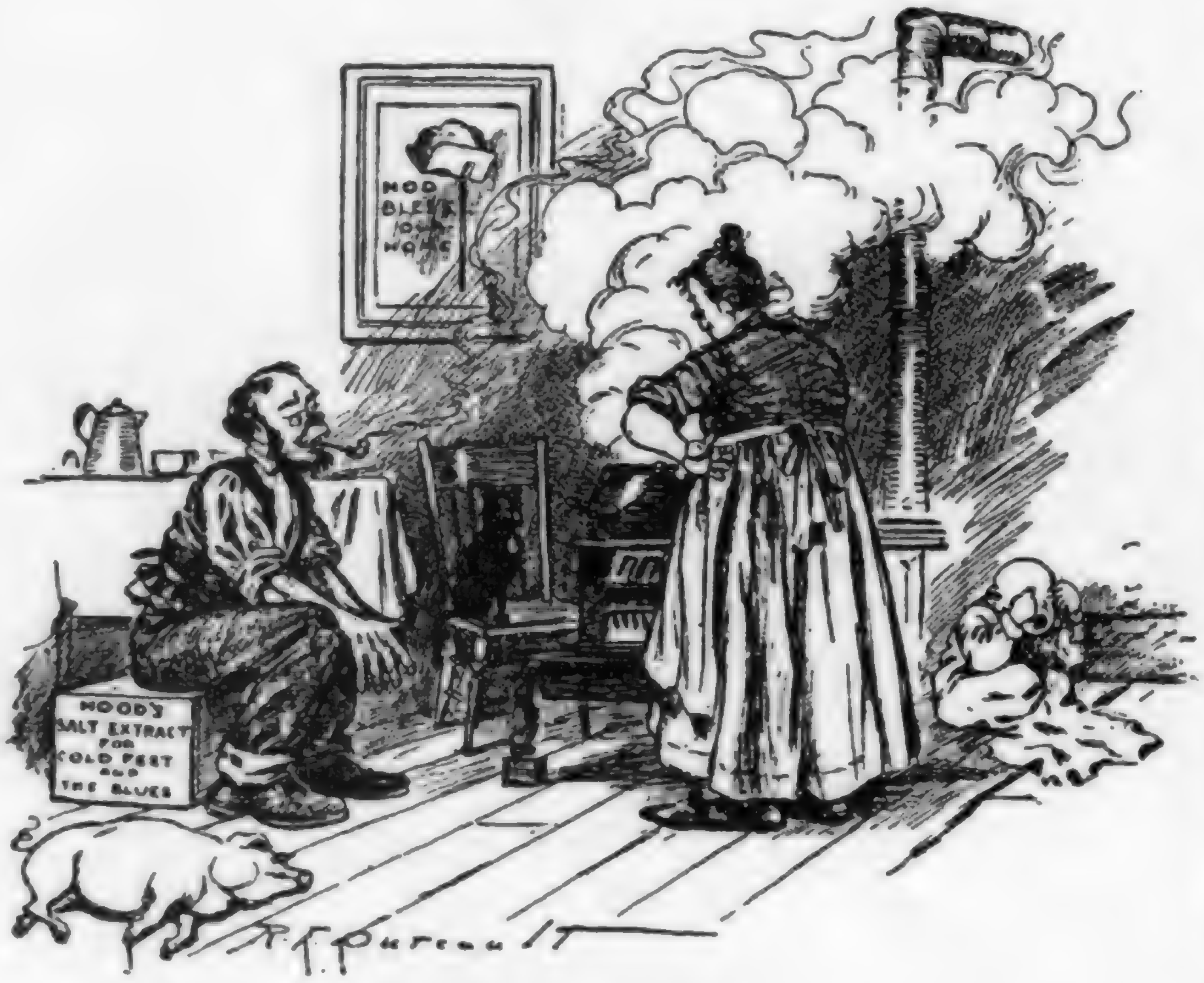
Yellow Kid, for Mickey Dugan appeared in an ad for sheet music drawn in the upper right corner of the cartoon. The message on the Yellow Kid's nightshirt read, "I am de Dugan Kid. Aint I Hot Stuff? Well say." The strip still typically incorporated the Hogan's Alley location in its title, but the cartoon now clearly was dominated by the Yellow Kid.

26 July 1896 "The Opening of the Hogan's Alley Roof Garden" The first appearance of the tall, attractive, clearly older Yellow Kid marks the next phase of his evolution. He virtually always had a message on his night shirt and soon chose Liz as his girlfriend.

2 August 1896 "A Wild Political Fight in Hogan's Alley—Silver Against Gold" The first appearance of the extra strip of cloth at the bottom of the Yellow Kid's nightshirt that had been added due to his increased height and a starring role. Outcault apparently used the cloth to make the Yellow Kid's nightshirt fit him better. In the months ahead, sometimes the addition was present and sometimes it was absent. Interestingly, Outcault himself pointed this out in the series, usually with words on the additional skirting itself.

9 August 1896 "Hogan's Alley Folk Have a Trolley Party in Brooklyn" The first appearance of a pocket on the Yellow Kid's nightshirt was one week later, and it was almost always present through the remainder of the strip. The message on the Yellow Kid's nightshirt read, "Dis time I'm de Real Ting," suggesting Outcault's impending move.

6 September 1896 "Li Hung Chang Visits Hogan's Alley" The first explicit statement that Outcault was the original creator of the Yellow Kid carried the warning above Outcault's signature: "Do not be deceived. None genuine without this signature!" If he had not already reached an agreement with Hearst by this date to join the *New York Journal*, Outcault was clearly considering leaving the *New York World* and was laying the foundation for his readers to follow him. In a letter dated 7 September 1896 accompanied by a drawing of the Yellow Kid, Outcault applied to Library of Congress for a copyright on the Yellow Kid.[8] This request was likely related to Hearst's offer.


HOOD'S SALT EXTRACT FOR COLD FEET AND THE BLUES
R. F. Outcault

GOING BY PRECEPT.

MR. DUGAN (*watching the dinner preparations*)—Sure, that's too much cabbage for such a little bit of corn bafe!

MRS. DUGAN (*authoritatively*)—Arrah! doesn't everybody say that two heads are better than wan?

Truth printed the third Yellow Kid cartoon, 15 September 1894.

27 September 1896 "Opening of the Hogan's Alley Athletic Club" The first Yellow Kid cartoon signed by both R. F. Outcault and George B. Luks is the only known example of the feature signed by both. The upper right corner depicts Luks in a painter's uniform leering at the strip while the rest of page looks like a typical Outcault panel.

4 October 1896 "The Amateur Dime Museum in Hogan's Alley" Outcault's last regular Sunday page for Pulitzer's *New York World* shows the Yellow Kid dancing with Liz, and seems to foreshadow the next phase of his development, the pursuit of romance.

18 October 1896 "McFadden's Row of Flats" The first Yellow Kid cartoon in the *New York Journal* appeared in the initial issue of the new colored supplement, the "American Humorist." Outcault was now teamed with popular children's author, E. W. Townsend, who wrote several paragraphs of narrative to accompany each Sunday's panel.

25 October 1896 "McFadden's Row of Flats" The first use of Yellow Kid merchandising in the cartoon included included ads for Yellow Kid cigars and other products. Since the Yellow Kid reached the height of his popularity while at the *New York Journal*, this advertising device was continued in future panels.

25 October 1896 "The Yellow Kid and His New Phonograph" The first use of the Yellow Kid's name in the title of the cartoon and the first use of sequential panels using word balloons in a Yellow Kid cartoon occurred simultaneously. Hearst had hired Outcault and the Yellow Kid away from Pulitzer and apparently wanted an instant return on his investment. The number of appearances for the Yellow Kid each week increased to three: the cover, a full-page cartoon, and a half-page sequential cartoon. This issue was significant also since it contained two separate Yellow Kid cartoons and the supplement cover combined Outcault's Yellow Kid with one of Archie Gunn's beautiful young women. This pairing was quite popular for several months.

8 November 1896 "The Yellow Kid—The Latest and the Greatest" The first Yellow Kid newspaper sheet music is the initial use of a comic strip character in this fashion that I have been able to document. The Yellow Kid was the first cartoon character to serve as the basis for a theater production: *Hogan's Alley* was adapted from Outcault's Mickey Dugan character and was very successful.[9] Thus, in what may be the first of the newspaper sheet music giveaways, this music surrounded by Yellow Kids was printed on the bottom half of the last two pages so that it could be clipped and saved. This practice became quite popular, and many comic strip characters appeared in newspaper sheet music during the next ten years. Initially, the music usually had to be cut out, but later it was frequently inserted as an additional supplement.

14 November 1896 "The Yellow Kid at the Horse Show" The first Yellow Kid daily comic strip was a quarter page, five panel cartoon, the first of several dailies that related to local activities. Two other daily cartoons of this sort appeared on 9 December 1896 and 11 December 1896.

19 November 1896 "A Leaflet from the Yellow Kid's Diary" The first Yellow Kid narrative column had one or two small drawings to accompany it. More than twenty additional entries, including a series with the Yellow Kid in Europe, appeared during the weeks ahead, in addition to the regular graphic feature.

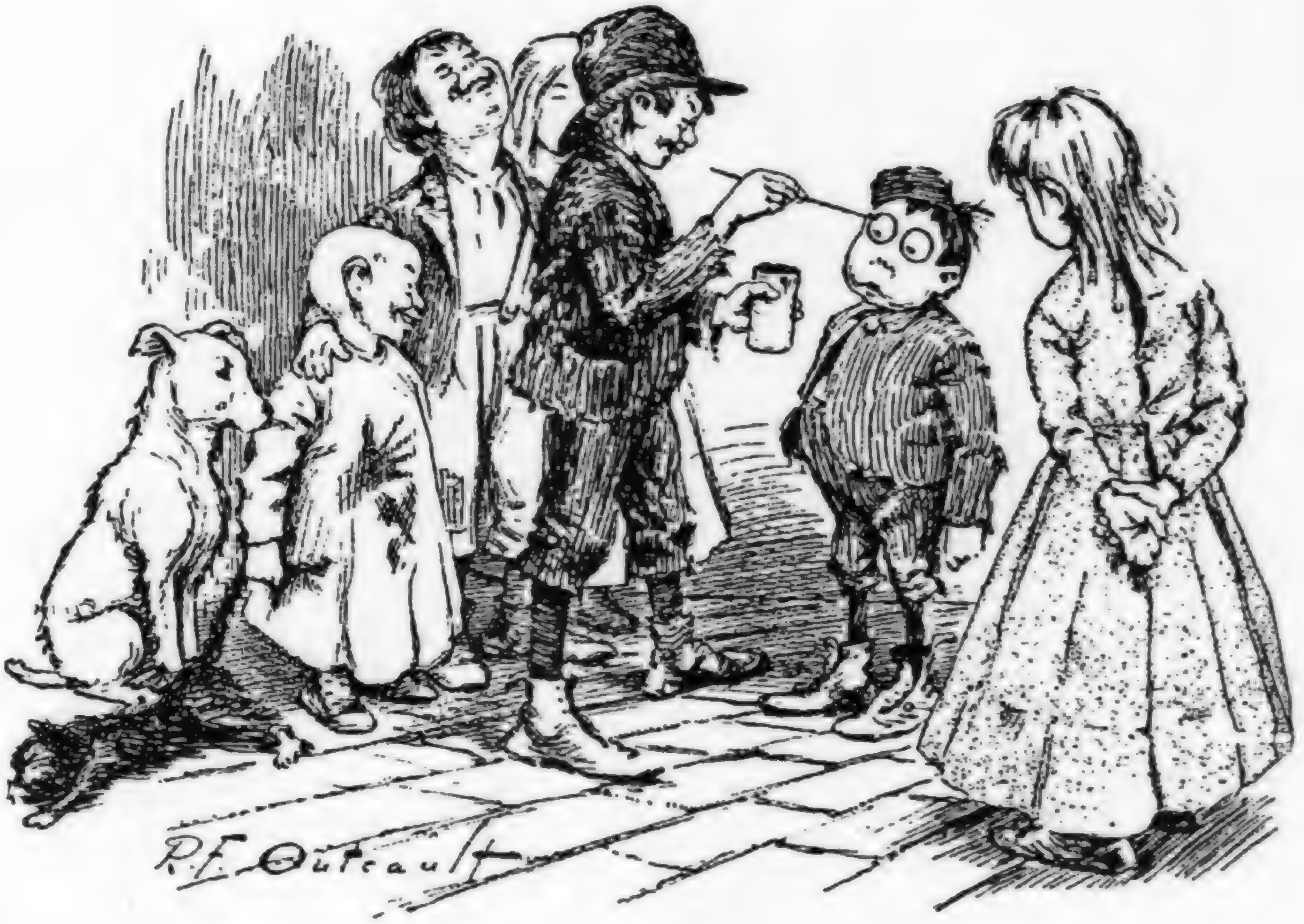
12 December 1896 "Londonderry Lithia Spring Water" The first Yellow Kid newspaper ad was a testimonial for a product and ran about four inches square, showing the Yellow Kid holding a bottle of the water.

3 January 1897 "The Studio Party in McFadden's Flats" The last E. W. Townsend narrative accompanying Outcault's Yellow Kid art was followed by a narrative written by Outcault and signed by Mickey Dugan. This provided a transition to Outcault working with Rudolph Block when the Yellow Kid embarked on a trip to Europe the next week.

3 January 1897 "How the Yellow Kid Planted a Seed and the Result" The first printed indication that Outcault had copyrighted the Yellow Kid is given when the notation that the Yellow Kid was copyrighted in 1896 appeared above Outcault's signature.

17 January 1897 "Off for Europe Where They Won't Do a Thing to the Effete Monarchies" The first installment of the Yellow Kid's visit to Europe was based on Outcault's own four month European trip. The editor of the Sunday supplement, Rudolph Block, accompanied Outcault and wrote the narratives for the series.

30 May 1897 "The Grand Return" The last installment of the Yellow Kid's visit to Europe showed him walking down the gangplank, with the



The fourth Yellow Kid cartoon ran in *Truth* on 9 February 1895. It was reprinted in the *New York World* eight days later on 17 February 1895, thus becoming the first Yellow Kid cartoon in the newspapers.

FOURTH WARD BROWNIES.

MICKEY, THE ARTIST (*adding a finishing touch*)—Dere, Chimmy! If Palmer Cox wuz t' see yer, he'd git yer copyrighted in a minute.

message on his nightshirt reading, "An now me and Liz is going to be married and live happy ever after. See!"

26 September 1897 "The Yellow Kid Stakes a Claim at Klondyke" The first Yellow Kid cartoon set in the Klondyke is representative of what can now be called the beginning of the feature's end. The Yellow Kid was home, but did not appear regularly in the paper. When he did, he was no longer consistently in New York and he was no longer in a full page panel.

17 October 1897 "The Yellow Kid Treats the Crowd to a Horseless Carriage Ride" The first R. F. Outcault mini-Yellow Kids, Alex and George, appeared almost a year to the day after Luks' first regular Yellow Kid Sunday page on 11 October 1896, in which he created two tiny Yellow Kids, Alex and George, who became very popular. When Outcault started drawing Alex and George in his cartoons, he subjected them to insult, ridicule, and even torture. In this panel they say, "Wouldn't it be a good thing if we got killed?"

7 November 1897 "The Crowd Gets up an Election Bonfire and the Yellow Kid Plays Nero" The first newspaper Yellow Kid set in Ryan's Arcade was an attempt by Outcault to regain the Yellow Kid's popularity with a move into a new neighborhood, Ryan's Arcade. Although it was perhaps not meant to be prophetic, a sign read, "We can see dis kid's finish." Two months later the strip ran for the last time as part of the continuing series.

6 February 1898 "Yellow Kids of All Nations" The last Yellow Kid cartoon in the *New York Journal*: America's first great newspaper comic strip ended with this panel. The Ryan's Arcade theme did not rekindle the Yellow Kid's popularity, nor did the continuing denigration of Alex and George. The George B. Luks' version of the Yellow Kid had ended two months earlier in the 5 December 1897 issue of the *New York World*.

8 April 1898 "The Huckleberry Volunteers" The first appearance of the Huckleberry Volunteers was in what appears to be a daily political cartoon aimed at the Spanish-American War efforts in Cuba. The Yellow Kid joined the series on 16 April 1898, when the feature was approximately a quarter page with a small accompanying poem by Paul West below it.[10] The first contemporary reproduction of a cartoon from this series was in *The Yellow Kid Notes* in September 1990, where the 18 April 1898 panel signed by R. F. Outcault from *The New York Evening Journal* was published.

1 May 1898 "The Bud and Blossom of the Yellow Kid—His First and Latest Appearance" The first Outcault narrative describing the creation of the Yellow Kid was created for a special feature story by the cartoonist to describe his invention of the Yellow Kid. It was accompanied by a drawing depicting the seven stages of the Yellow Kid's development from a youngster wearing an open-backed nightshirt to his final taller, better-looking self. The illustration is somewhat misleading in that the final version of the Yellow Kid was used to depict all seven stages.

R. F. Outcault was a talented artist who took advantage of the *Zeitgeist* to become, for all practical purposes, the father of the newspaper comic strip. He was the first artist to draw a newspaper cartoon that clearly increased the sales of its host paper. This commercial success, coupled with Outcault's entrepreneurial genius in licensing the Yellow Kid to market a wide variety of products, established the newspaper comic strip character as a permanent part of American society. ●

APPENDIX

A Newspaper Chronology of R. F. Outcault's Yellow Kid

Because the newspaper was the primary outlet for the Yellow Kid, appearances of R. F. Outcault's character may be conveniently divided into four series: *New York World* Sunday supplements; *New York Journal* Sunday supplements; *New York Journal* daily papers; and *New York Evening Journal* daily papers. It should be noted that the Yellow Kid made rare appearances in Outcault's subsequent Buster Brown comic strips as late as 1910. The following chronology also includes the appearances of George Luks' Yellow Kid in the *New York World*.

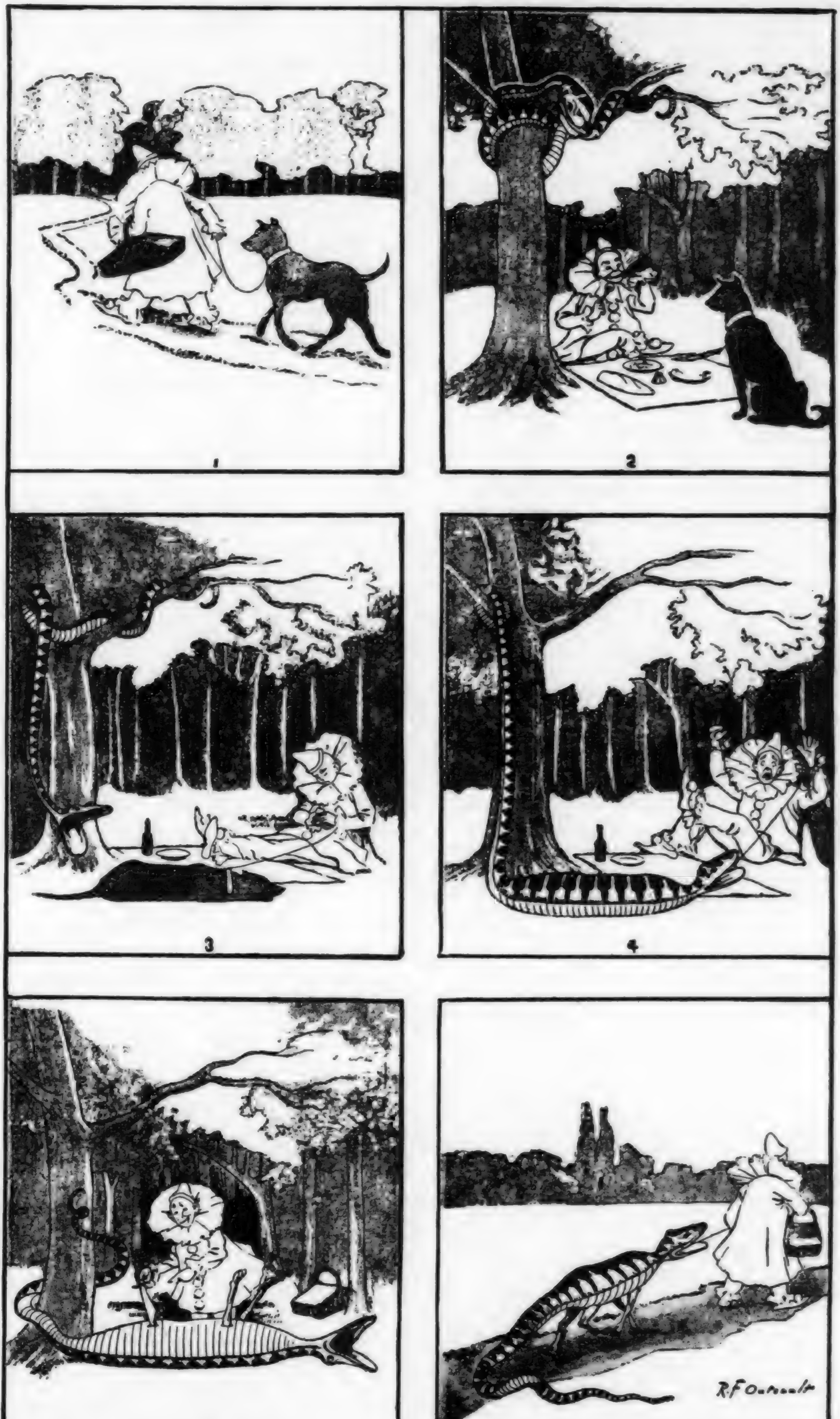
Each entry lists the date, number of Yellow Kid cartoons for that date in brackets, and strip's title, if the title was included by the artist. If the title was not created by the artist, the entry reads "Untitled; ..." and a title is supplied. If a date is not listed, the YK did not appear in that issue. If a date is listed and followed by an asterisk (*), information was not available to me on the appearance of the YK in that issue at the time of this publication. The code in parentheses after the title indicates the size of the panel (**t**=two inches by two columns; **q**=quarter page; **h**=half page; **f**=full page; and **c**=cover), the orientation of the panel (**v**=vertical and **h**=horizontal), and the number of panels in the cartoon (e.g., **1p**=one panel).

***New York World* Sunday supplements contained Outcault's Yellow Kid from 17 February 1895 through 4 October 1896, and an isolated issue dated 1 May 1898.**

7 February 1895 [1] Fourth Ward Brownies (t.v.1p) [reprinted from *Truth*]
10 March 1895 [1] The Fate of the Glutton (t.v.1p)
5 May 1895 [1] At the Circus in Hogan's Alley (q.v.1p)

Right: Published 18 November 1894, "Origin of a New Species, Or—The Evolution of the Crocodile Explained." was the first R. F. Outcault cartoon to appear in the *World*.

ORIGIN OF A NEW SPECIES, OR—


1
2
3
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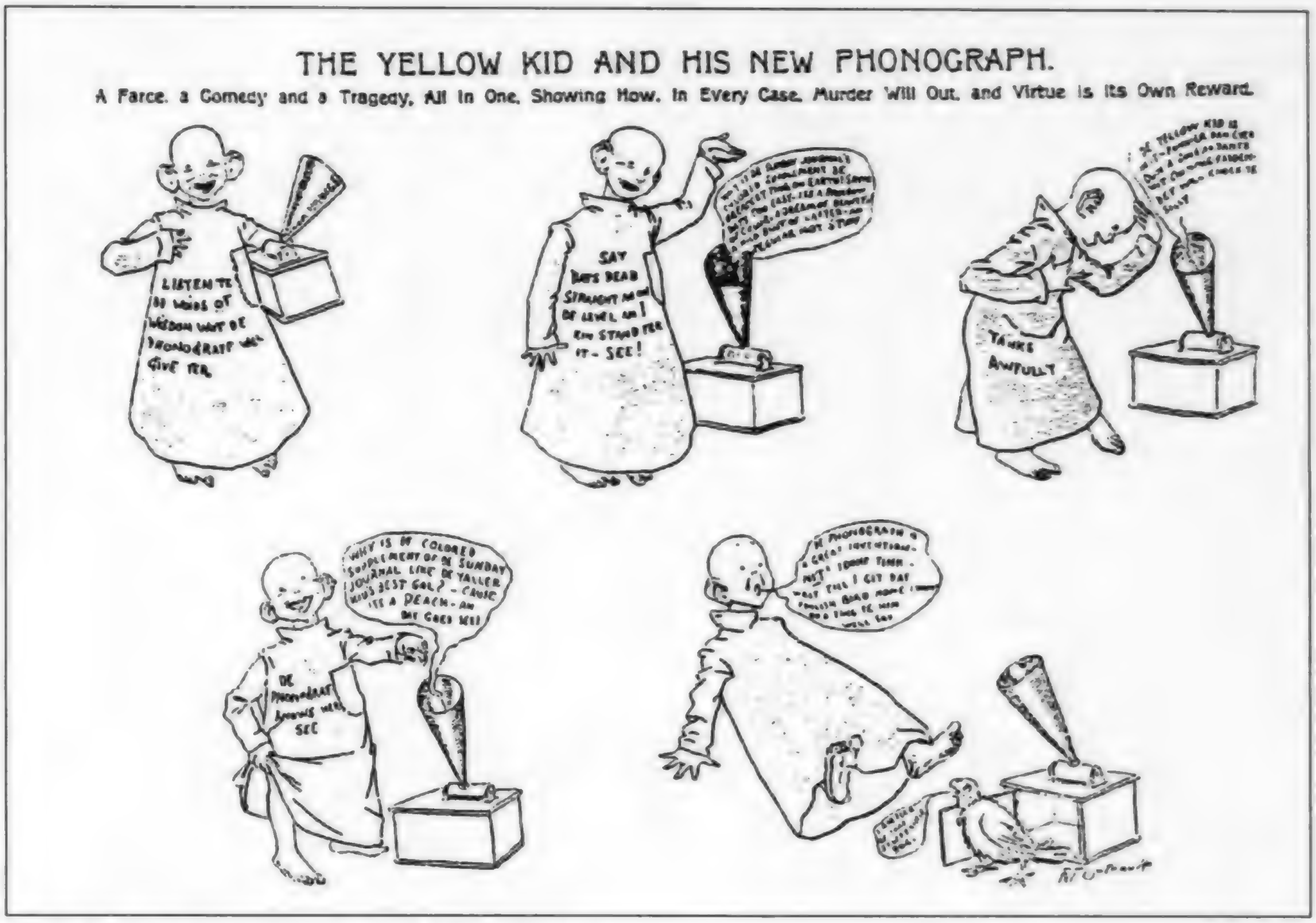
6
R.F. Outcault

THE EVOLUTION OF THE CROCODILE EXPLAINED.

7 July 1895 [1] The Day after "The Glorious Fourth" down in Hogan's Alley (h.v.1p)
22 September 1895 [1] The Great Cup Race on Reilly's Pond (h.v.1p)
10 November 1895 [1] The Great Social Event of the Year in Shantytown (h.v.1p)
17 November 1895 [1] The Horse Show as Reproduced at Shantytown (h.v.1p)
24 November 1895 [1] An Untimely Death (t.v.1p)
15 December 1895 [1] Merry Xmas Morning in Hogan's Alley (h.v.1p)
22 December 1895 [1] A Hopeless Disappointment (t.v.1p)
5 January 1896 [2] A Literary Society (t.v.1p) [reprinted from *Truth*]; Golf the Great Society Sport as Played in Hogan's Alley (h.v.1p)
16 February 1896 [1] The Great Dog Show in M'Googan Avenue (h.v.1p)
15 March 1896 [1] The War Scare in Hogan's Alley (h.v.1p)
22 March 1896 [1] Easter in Hogan's Alley (h.v.1p)
29 March 1896 [1] Two Geniuses (t.v.1p)
12 April 1896 [1] First Championship Game of the Hogan's Alley Baseball Team (h.v.1p)
26 April 1896 [2] The Racing Season Opens in Hogan's Alley (h.v.1p); Amateur Circus; The Smallest Show on Earth (h.v.1p)
3 May 1896 [1] Moving Day in Hogan's Alley (h.v.1p)
17 May 1896 [1] Hogan's Alley Preparing for the Convention (h.v.1p)
24 May 1896 [1] The Residents of Hogan's Alley Visit Coney Island (f.v.1p)
31 May 1896 [1] Hogan's Alley Attacked by the Hoboken Pretzel Club (h.v.1p)
7 June 1896 [1] First Grand Coaching Parade of the Season in Hogan's Alley (h.v.1p)
14 June 1896 [1] Hogan's Alley Folk in the Surf (h.v.1p)
21 June 1896 [1] The Bicycle Meet in Hogan's Alley (h.v.1p)
28 June 1896 [1] Hogan's Alley Folk Sailing Boats in Central Park (h.v.1p)
5 July 1896 [2] A Timely Warning (t.v.1p); An Old-Fashioned Fourth of July in Hogan's Alley (f.v.1p)
12 July 1896 [1] A Hot Political Convention in Hogan's Alley (f.v.1p)
19 July 1896 [1] Hogan's Alley Children Spend a Day in the Country (f.v.1p)
26 July 1896 [1] The Opening of the Hogan's Alley Roof Garden (f.v.1p)
2 August 1896 [1] A Wild Political Fight in Hogan's Alley—Silver Against Gold (h.v.1p)
9 August 1896 [1] Hogan's Alley Folk Have a Trolley Party in Brooklyn (f.v.1p)
16 August 1896 [1] Hogan's Alley Folk Discover the North Pole (f.v.1p)
23 August 1896 [1] The Great Bull Fight in Hogan's Alley (f.v.1p)
30 August 1896 [1] The Great Lawn Tennis Tournament in Hogan's Alley (f.v.1p)
6 September 1896 [1] Li Hung Chang Visits Hogan's Alley (f.v.1p)
13 September 1896 [1] A Secret Society Initiation in Hogan's Alley (f.v.1p)
20 September 1896 [1] What They Did to the Dog-Catcher in Hogan's Alley (f.v.1p)
27 September 1896 [1] Opening of the Hogan's Alley Athletic Club (f.v.1p)
4 October 1896 [1] The Amateur Dime Museum in Hogan's Alley (f.v.1p)
1 May 1898 [1] The Bud and Blossom of the Yellow Kid—His First and Latest Appearance" (h.v.2p)

***New York Journal* Sunday supplements contained Outcault's Yellow Kid from 18 October 1896 through 6 February 1898.**

18 October 1896 [1] McFadden's Row of Flats (f.v.1p)
25 October 1896 [2] McFadden's Row of flats (f.v.1p); The Yellow Kid and His New Phonograph (h.v.5p)
1 November 1896 [2] The Ballad of the Maiden, the Crow, and the Yellow Kid (c.v.1p); Receiving the Returns in McFadden's Row of Flats on Election Night (f.v.1p)
8 November 1896 [2] The Season Opens with the Horse Show in McFadden's Row of Flats (c.v.1p); The Yellow Kid—The Latest and the Greatest (sheet music printed on the bottom half of the last two pages of the issue)
15 November 1896 [2] Yer a Peach, Gertie, but You Can't Hold a Football wit One Hand (c.v.1p); Inauguration of the Football Season in McFadden's Row (f.v.1p)
22 November 1896 [2] A Turkey Raffle in which the Yellow Kid Exhibits Skill with the Dice (f.v.1p); A Few Things the Versatile Yellow Kid Might Do for a Living (h.h.10p)
29 November 1896 [3] The Kid's Great Head (c.v.1p); The Yellow Kid Introduces a Monk Who Enlivens the Pool Tournament in McFadden's Flats (f.v.1p); The Yellow Kid Indulges in a Cock Fight—A Waterloo (h.v.6p)
6 December 1896 [3] I Love Winter Cause I'm Too Hot Stuff to Git Cold (c.v.1p); McFadden Flatters' Skating and Tobogganing Expedition (f.v.1p); A Three Cornered Fight in McFadden's Flats (h.v.6p)
13 December 1896 [2] A Merry Christmas in McFadden's Flats (f.v.1p); A Dark Secret; or How the Yellow Kid Took a Picture (h.v.6p)
20 December 1896 [2] The Opening Night in Kelley's Bowling Alley (f.v.1p); The Yellow Kid's Great Fight (h.v.6p)
27 December 1896 [2] The New Year's Fangy [sic] Dress Ballin McFadden's Flats (f.v.1p); The Yellow Kid Wrestles with the Tobacco Habit (h.v.6p)
3 January 1897 [2] The Studio Party in McFadden's Flats (f.v.1p); How the Yellow Kid Planted a Seed and the Result (h.v.6p)
10 January 1897 [1] Untitled; De Yaller Kid's Mother Goose Vaudeville Company (f.v.1p)
17 January 1897 [1] Off for Europe Where They Won't Do a Thing to the Effete Monarchies/first installment of the series, "Around the World with the Yellow Kid." (f.v.1p)
24 January 1897 [2] Untitled; The Yellow Kid in London (f.v.1p); The Yellow Kid Goes Hunting Becomes a Dead Game Sport (h.v.6p)
31 January 1897 [1] Mickey and his Friends Hobnob With Royalty (f.v.1p)
7 February 1897 [2] At Balmoral Castle—A Lawn Party in the Yellow Kid's Honor (f.h.1p); The Yellow Kid Studies Music And Tries It On The Dog—And Others (h.v.6p)
14 February 1897 [2] Untitled; The Yellow Kid Visits Ireland (f.h.1p); The Yellow Kid's New Phonograph Clock (h.v.6p)
21 February 1897 [1] High Life in Paris—The Yellow Kid (L'Engant Jaune) Takes an Airing (f.v.1p)
28 February 1897 [1] In the Louvre—The Yellow Kid Takes in the Masterpieces of Art (f.h.1p)
7 March 1897 [1] Fortune Smiles Upon the Yellow Kid at Monte Carlo (f.h.1p)
14 March 1897 [1] The Yellow Kid Shakes His Trotters in Old Madrid (f.h.1p)
21 March 1897 [1] A Bull Fight in Honor of the Yellow Kid (f.h.1p)
28 March 1897 [1] Mickey and His Friends Climb the Alps (f.v.1p)
4 April 1897 [1] The Yellow Kid Invades Germany (f.h.1p)
18 April 1897 [1] The Yellow Kid Afloat on the Grand Canal (f.v.1p)
2 May 1897 [1] Untitled; The Yellow Kid and the Sphinx (f.v.1p)
9 May 1897 [1] The Yellow Kid in Cairo (f.v.1p)
16 May 1897 [1] An Eruption in Honor of the Yellow Kid (f.v.1p)


THE YELLOW KID AND HIS NEW PHONOGRAPH.
A Farce, a Comedy and a Tragedy, All In One, Showing How, In Every Case, Murder Will Out, and Virtue Is Its Own Reward.
LISTEN TE DE WORDS OF WISDOM WAT DE PHONOGRAFF WILL GIVE YER
SAY DIS DEAD STRAIGHT ON DE LEVEL AN I KIN STAND FER IT - SEE!
TANKS AWFULLY
WHY IS DE COLORED SUPPLEMENT OF DE SUNDAY JOURNAL LIKE DE YALLER KID'S BEST GAL? - CAUSE ITS A PEACH - AN DAT GOES
R F Outcault

R. F. Outcault's second group of Sunday cartoons for the *New York Journal* was published 25 October 1896. This half-page cartoon from that issue was the first sequential Yellow Kid cartoon and the first to use word balloons.

23 May 1897 [1] The Yellow Kid Makes a Century Record (h.v.4p)
30 May 1897 [1] Untitled; The Yellow Kid Returns (f.v.1p) [There is no published explanation, either factual or speculative, for the four-month disappearance of Outcault's Yellow Kid feature from the *New York Journal* immediately following the end of the European jaunt. There is also no explanation for the *Humorist* editor's (or Hearst's) failure to reinstate the old and very popular full-page weekly layout when the cartoons did reappear.]
26 September 1897 [1] The Yellow Kid Stakes a Claim at Klondyke (h.v.1p)
3 October 1897 [1] This is No. 50 of the Great American Humorist and We're Taking A Day Off (c.v.1p)
10 October 1897 [1] The Yellow Kid Inspects the Streets of New York (h.v.1p)
17 October 1897 [1] The Yellow Kid Treats the Crowd to a Horseless Carriage Ride (h.v.1p)
24 October 1897 [1] The Yellow Kid Takes a Hand at Golf (h.v.6p)
31 October 1897 [1] The Yellow Kid Loses Some of His Yellow (h.v.6p)
7 November 1897 [1] The Crowd Gets up an Election Bonfire and the Yellow Kid Plays Nero (h.v.1p)
14 November 1897 [1] How the Goat Got "Kilt Entirely" (h.v.4p)
21 November 1897 [1] Thanksgiving Day in Ryan's Alley (h.v.1p)
28 November 1897 [1] Grand Opera in Ryan's Arcade (h.v.1p)
5 December 1897 [1] A Christmas Festival in Ryan's Arcade (h.v.1p)
12 December 1897 [1] The Ryan's Arcade Gang go Sleighing (h.v.2p)
26 December 1897 [1] Scene in Ryan's Arcade on the Morning of New Year's Day (h.v.1p)
2 January 1898 [1] Signs of Snow (q.v.1p)
9 January 1898 [1] The Yellow Kid's R-R-R-Revenge; or How the Painter's Son Got Fresh (h.v.2p)
16 January 1898 [1] The Yellow Kid Gives a Show in Ryan's Arcade (h.v.1p)
23 Janaury 1898 [1] The Yellow Kid Experiments with the Wonderful Hair Tonic (q.v.4p)
30 January 1898 *
6 February 1898 [1] Yellow Kids of All Nations (h.v.8p)

***New York Journal* daily papers contained Outcault's Yellow Kid from 14 November 1896 through 7 May 1897.**
14 November 1896 [1] The Yellow Kid at the Horse Show (q.v.5p)
19 November 1896 [1] A Leaflet from the Yellow Kid's Diary
23 November 1896 [1] A Leaflet from the Yellow Kid's Diary
25 November 1896 [1] From the Yellow Kid's Diary

27 November 1896 [1] A Leaflet from the Yellow Kid's Diary
20 November 1896 [1] A Leaflet from the Yellow Kid's Diary
2 December 1896 [1] A Leaflet from the Yellow Kid's Diary
9 December 1896 [1] How the Yellow Kid Saw the "Wheels go Round" at Madison Square Garden Yesterday (q.v.5p)
11 December 1896 [1] The Yellow Kid Takes in the Aquarium (q.v.6p)
18 December 1896 [1] From the Yellow Kid's Diary
25 December 1896 [1] From the Yellow Kid's Diary
1 January 1897 [1] A Leaflet from the Yellow Kid's Diary
23 January 1897 [1] A Leaflet from the Yellow Kid's Diary
30 January 1897 [1] The Yellow Kid in London (diary series)
6 February 1897 [1] The Yellow Kid at Court (diary series)
13 February 1897 [1] The Yellow Kid in Edinburgh (diary series)
20 February 1897 [1] The Yellow Kid in Gay Paree (diary series)
27 February 1897 [1] A Leaflet from the Yellow Kid's Diary
6 March 1897 [1] A Leaflet from the Yellow Kid's Diary: Monte Carlo
13 March 1897 [1] A Leaflet from the Yellow Kid's Diary
23 March 1897 [1] The Yellow Kid at the Seat of War (diary series)
5 April 1897 [1] The Yellow Kid Calls on Prince Bismarck (diary series)
12 April 1897 [1] The Yellow Kid Sees the German Kaiser (diary series)
19 April 1897 [1] The Yellow Kid in Russia (diary series)
7 May 1897 [1] The Yellow Kid at the Seat of War (diary series)

***The New York Evening Journal* ran a series of daily cartoons featuring the Huckleberry Volunteers (HV). These were approximately five by seven inches and from 8 April 1898 through 22 April 1898 often included Outcault's Yellow Kid (YK) . Based on their position in the newspaper and their occurrence during the week, these cartoons appear to have been a series of editorial cartoons rather than humorous cartoons. The entire series is listed below, with the presence of the Yellow Kid indicated as YK.**

8 April 1898 [1] HV: They are Fired by Patriotism, and Start Off to Exterminate Spain or Anything Else.
11 April 1898 [1] HV: Their First Night in Bivouac is Here Depicted.
13 April 1898 [1] HV: They Have Their First Battle, And It Proves a Bull Run.
14 April 1898 [1] HV: Goaded by Defeat, They Attack Fort Hennery and are Triumphant.
15 April 1898 [1] HV: They Man Their War Balloons and Are Off for Cuba.
16 April 1898 [1] HV: An Old Acquaintance Meets Them in Cuba and Assumes Charge. (YK)
18 April 1898 [1] HV: They Visit Weyler and Give Him Strict Orders to Quit. (YK)
19 April 1898 [1] HV: Terrible Consternation in the Spanish Camp. (YK)
20 April 1898 [1] HV: They Make a Cavalary Charge on the Enemy. (YK)
21 April 1898 [1] HV: They Deliver Their "Ultimato" to Alfy, and Await His Answer. (YK)
22 April 1898 [1] HV: They Begin to Think that War Has Its Pleasures, After All. (YK)
4 May 1898 [1] YK: Say We Can All Have Kassels in Spain Soon. (YK)

***New York World* Sunday supplement contained George B. Luks' Yellow Kid from 11 October 1896 through 5 December 1897.**

11 October 1896 [1] Training for the Football Championship Game in Hogan's Alley (f.v.1p)
18 October 1896 [1] The Open-Air School in Hogan's Alley (f.v.1p)
25 October 1896 [1] The Great Baby Show in Hogan's Alley (c.v.1p)
1 November 1896 [1] A Hot Election Day in Hogan's Alley (c.v.1p)
8 November 1896 [1] A Genuine Horse Show in Hogan's Alley (f.v.1p)
15 November 1896 [1] The Masquerade Ball in Hogan's Alley (f.v.1p)
22 November 1896 [1] Thanksgiving Day in Hogan's Alley (f.v.1p)
29 November 1896 [1] President-Elect M'Kinley Visits Hogan's Alley (f.v.1p)
6 December 1896 [1] The Great Prize Fight in Hogan's Alley (f.v.1p)
13 December 1896 [1] Santa Claus Held Up in Hogan's Alley (f.v.1p)
20 December 1896 [1] A Snowball Battle in Hogan's Alley (f.v.1p)
27 December 1896 [1] New Year's Celebration in Hogan's Alley (f.v.1p)
3 January 1897 [1] A Mistletoe Party in Hogan's Alley (f.v.1p)
10 January 1897 [1] Bargain Day in Hogan's Alley (f.v.1p)
17 January 1897 [1] A Cuban Filibustering Expedition in Hogan's Alley (f.v.1p)
24 January 1897 [1] A Seeley Dinner in Hogan's Alley (f.v.1p) The appearance of a clear Buster Brown precursor by RFO occurred in this issue; In The Heat of the Conflict (q.v.1p)
31 January 1897 [1] A Cake Walk in Hogan's Alley (f.v.1p)
7 February 1897 [1] Hogan's Alley Folk at the Aquarium (f.v.1p)
14 February 1897 [1] Valentine's Day in Hogan's Alley (f.v.1p)
21 February 1897 [1] The Great Dog Show in Hogan's Alley (f.v.1p)
28 February 1897 [1] The Hogan's Alley Inauguration (f.v.1p)
7 March 1897 [1] A Ghost Seance in Hogan's Alley (f.v.1p)
14 March 1897 [1] St. Patrick's Day in Hogan's Alley (f.v.1p)
21 March 1897 [1] Baseball Practice Begins in Hogan's Alley (f.h.1p)
28 March 1897 [1] All Fool's Day in Hogan's Alley (f.h.1p)
4 April 1897 [1] The Greatest Show on Earth in Hogan's Alley (h.v.1p)
11 April 1897 [1] A Hogan's Alley Boat Race (h.v.1p)
18 April 1897 [1] An Easter Egg Party in Hogan's Alley (h.v.1p)
25 April 1897 [2] A Wedding in Hogan's Alley: Miss Mamie Hogan Becomes the Princess Nitdough (h.v.1p); The Departure of the Wedding Party from Hogan's Alley (h.v.1p)
2 May 1897 [1] Hogan's Alley Folk's May-Day Visit to New Jersey (f.v.1p)
9 May 1897 [1] A Wild West Show in Hogan's Alley (f.v.1p)
16 May 1897 [1] The Hogan's Alley Bicycle Tournament (f.v.1p)
23 May 1897 [1] Hogan's Alley at Old Coney Island Once More (f.h.1p)
30 May 1897 [1] Hogan's Alley Kids at Hogan's Baths (f.h.1p)
6 June 1897 [1] Hogan's Alley Kids in the Mountains (f.v.1p)
13 June 1897 [1] Hogan's Alley Kids Have a Barge Party Down the Bay (h.v.1p)
20 June 1897 [1] The Victoria Jubilee Celebration in Hogan's Alley—Queen Liz Reviews the Parade and the Kid is Knighted (h.v.1p)
27 June 1897 [1] Hogan's Alley Kids Have a Grand Fourth of July Celebration (h.v.1p)
4 July 1897 [1] Hogan's Alley Kids Have a Fishing Party on an East-Side Dock (h.v.1p)
11 July 1897 [1] Hogan's Alley Handicap Stakes—The Yellow Kid in the Lead (h.v.1p)

18 July 1897 [1] Hogan's Alley Kids Go into the Milk Business in the Good Old Way (h.v.1p)

25 July 1897 [1] The Yellow Kid Takes a Sunday off at the Seashore—Captured by the Artist Just in the Act of Entering the Midway (h.v.1p)

1 August 1897 [1] Holding Up the Cart in Hogan's Alley (h.v.1p)

3 October 1897 [1] New York's Most Popular Citizen. The Sunday World's Yellow Kid—How Would He Do for Mayor? (c.v.1p)

10 October 1897 [1] The Yellow Kid's Candidacy for the Mayoralty of Greater New York—He Attends a Conference of Leaders at the Fifth Avenue Hotel (h.v.1p)

17 October 1897 *

24 October 1897 [1] The Little Nippers' Candidacy for the Mayoralty of New York. They Have a Quarrel over the Campaign (h.v.1p)

31 October 1897 *

5 December 1897 [1] The Hogan's Alley Kids at the Continuous Performance (h.v.1p)

NOTES

1. I would like to thank Leonard Brown, Lucy Shelton Caswell, Bob Cook, Craig Koste, Robert C. Harvey, Gayle A. Olson, Richard Samuel West, and Mark Winchester for their contributions to this article.

2. Richard D. Olson, "The First Newspaper Appearance of the Yellow Kid," *The Yellow Kid Notes* (March 1989): 1.
Richard D. Olson, "Say! Dis is Grate Stuff: The Yellow Kid and the Birth of the American Comics," Keynote Address to the Yellow Kid Exhibition, Syracuse University, New York, 25 March 1993.
Richard D. Olson, "The Yellow Kid: America's First Comic Character Success Story," presentation at the Popular Culture Association, New Orleans, Louisiana, 10 April 1993.
Richard D. Olson, "The Yellow Kid's 100th Anniversary," *The R. F. Outcault Reader* (June 1993): 1.
Richard D. Olson, "Say! Dis is Grate Stuff: The Yellow Kid and the Birth of the American Comics," *Syracuse University Library Associates Courier* (Spring 1993): 27-29.

3. Theodore Dreiser, "A Metropolitan Favorite," *Ev'ry Month*, 1 November 1896, 22.

4. Robert Feinstein, "The Phonograph in Hogan's Alley," *The Antique Phonograph Monthly*, October 1975, 5.

5. Roy L. McCardell, "Opper, Outcault and Company," *Everybody's Magazine*, June 1905, 767-769.

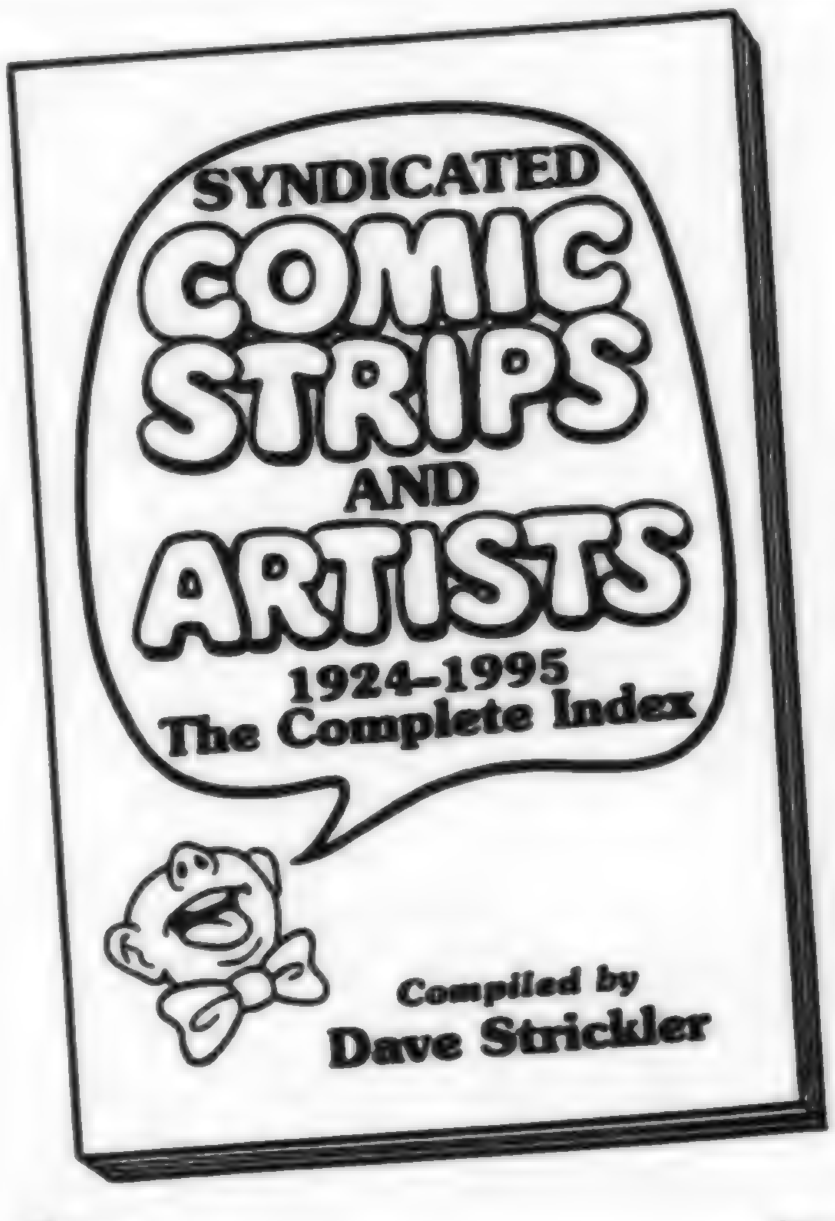
6. Jerry Robinson, *The Comics: An Illustrated History of Comic Strip Art* (New York: G. P. Putnam's Sons, 1974), 12.

7. For a more complete discussion of this issue, see Mark D. Winchester, "Litigation and Early Comic Strips: The Lawsuits of Outcault, Dirks and Fisher" in *INKS* 2:2, 16-25.

8. Judith O'Sullivan, *The Great American Comic Strip* (Boston: Little Brown and Company, 1990), 179.

9. Mark D. Winchester, "The Yellow Kid and the Origins of Comic Book Theatricals: 1895-1898," *Theater Studies* 37(1992): 33.

10. Richard D. Olson, "The Yellow Kid in The New York Evening Journal," *The Yellow Kid Notes* (September 1990): 1.



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and easy to swallow,
like minute tapioca and the Hershey bar.
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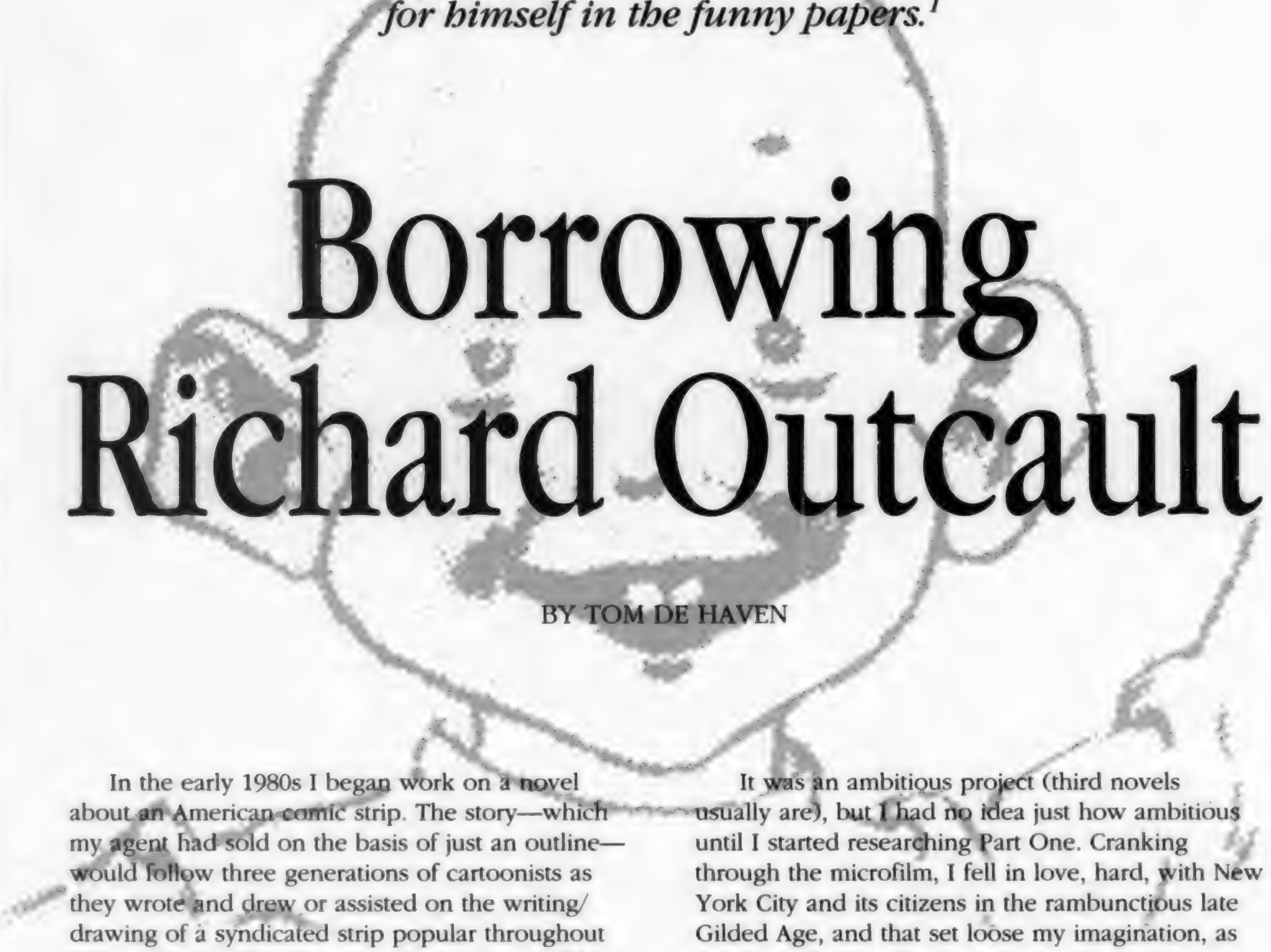


Borrowing Richard Outcault

BY TOM DE HAVEN

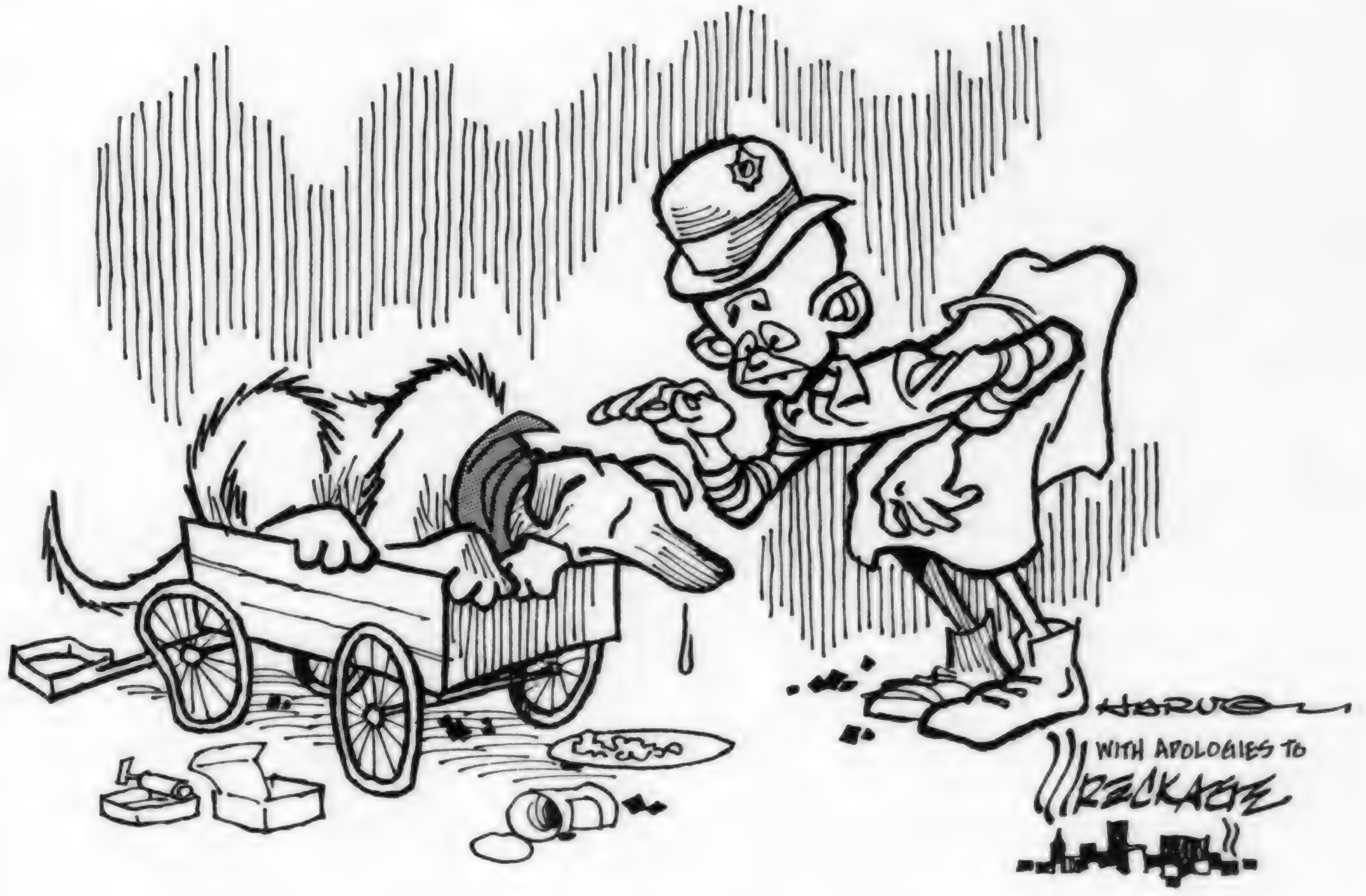
In the early 1980s I began work on a novel about an American comic strip. The story—which my agent had sold on the basis of just an outline—would follow three generations of cartoonists as they wrote and drew or assisted on the writing/drawing of a syndicated strip popular throughout much of the twentieth century. Part One would take place in the 1890s, during the Hearst-Pulitzer newspaper war in New York City. The novel's first arc would concern itself with a hardbitten *World* sketch artist who creates a comic feature that makes him famous, and with the teenaged boy from Hoboken, New Jersey, who becomes his studio assistant and then his bitter rival. Part Two would jump to the Great Depression, when the strip, drawn now by the Hoboken boy grown to late middle-age, would change its focus, turning from a Sundays-only slapstick into a seven-days-a-week melodrama. Part Three, with a new cast of characters, would close the story in the 1970s with the retirement of the strip after nearly eighty continuous years.

It was an ambitious project (third novels usually are), but I had no idea just how ambitious until I started researching Part One. Cranking through the microfilm, I fell in love, hard, with New York City and its citizens in the rambunctious late Gilded Age, and that set loose my imagination, as true love tends to do.

I had not planned—God knows!—on spending so much story time back at the turn of the century. However, after nearly three years of work, the manuscript for Part One alone ran almost six hundred pages—and I had managed to cover only the period from Easter 1895 to Easter 1896. My editor and I decided to postpone Parts Two and Three and publish the first section all by itself, as *Funny Papers*.

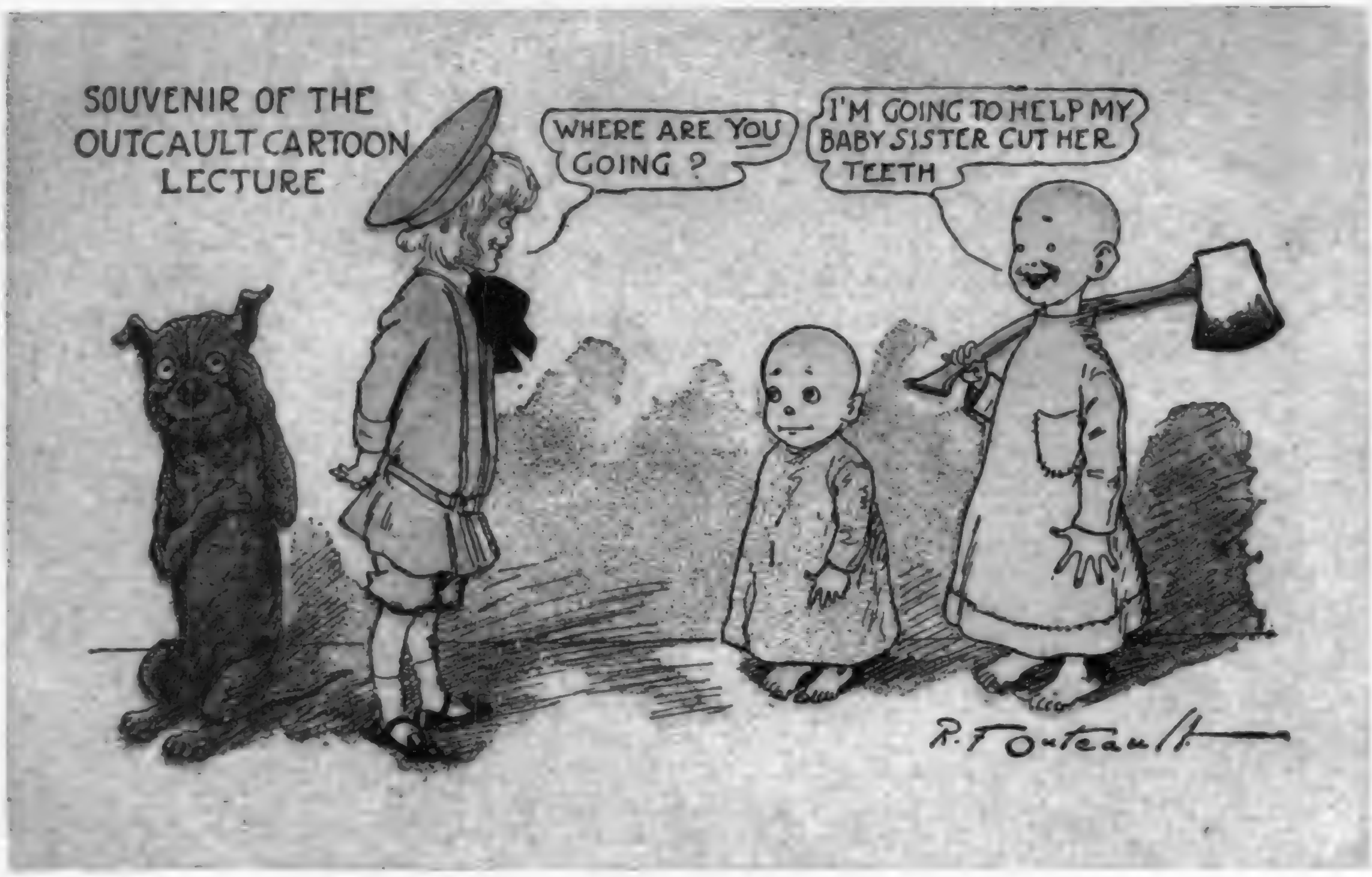
Which brings me, at last, to Richard F. Outcault. For my novel I borrowed some of his professional biography, a bit of his personal one, a few of his quirks (example: his fondness for wearing deerstalker caps), and divvied everything up among a small cast of fictional cartoonists. As a tip of the hat to the actual Outcault, though, I put him into several scenes that took place at the *World* building in New York's Park Row, where almost all the daily papers of the era had their offices and printing plants. He's "Dickie" Outcault in *Funny Papers*; that's what all the artists and reporters call him—Dickie. I confess, I had no idea whether anybody ever really called him that, but what the heck. It was a nickname I gave him with affection.

The creator of the Yellow Kid and Buster Brown was a player in his time, and while he was far from being an emblematic figure—he was no Teddy Roosevelt or Stephen Crane—still, he was a significant one. Like those high-school kids from the Detroit projects who invented the Motown sound in the 1960s, Richard Outcault was a modest talent who nonetheless contributed in a major way to modern American popular culture.



A Boy and His Dog That Used To Talk.

Tom De Haven's novel, *Funny Papers*, is about an 1890s New York newspaper cartoonist named George Reckage, who signs his work "Wreckage" ornamented with the cartoon dingbat of a tiny smoldering ruin of a city. This drawing by Robert C. Harvey accompanied a review of the novel when it was first published in 1985, and it depicts the fictional kid that was based on Richard Felton Outcault's Yellow Kid. In the book, George Reckage starts out as simply a newspaper sketch artist, but he suddenly becomes famous after he draws a murder scene that includes an odd derby-wearing urchin in a nightshirt. The kid and his dog make a hit with newspaper readers, so Reckage does more drawings of them. Pretty soon, the real child disappears into the cartoon kid; and the cartoon kid takes over George's life—much as the Yellow Kid, for a time, did Outcault's.


SOUVENIR OF THE OUTCAULT CARTOON LECTURE
WHERE ARE YOU GOING ?
I'M GOING TO HELP MY BABY SISTER CUT HER TEETH
R. F. Outcault

This turn-of-the-century postcard features Richard F. Outcault's best known characters: Buster Brown and his dog, Tige; and Mickey Dugan (the Yellow Kid) and his look-alike sidekick. The Ohio State University Cartoon, Graphic, and Photographic Arts Research Library, gift of David W. Sims.

And what is especially important—even paradigmatic—about him is not his published work, but rather his recognition, early on, that the real wealth to be generated from comic strips would come from merchandising comic-strip characters. And the merchandising, in turn, would—theoretically—insure the continued healthy existence of the art form. (I'll bet you, though, that Richard Outcault never called it that.)

As interesting as they may be to us now, Outcault's *Hogan's Alley* series carries historical weight not because the Yellow Kid was the first successful comic character in America, but because the image and attitude of that bald, jug-eared street arab was so profitably transferred to brands of whiskey and cigarettes, gravy bowls, and porcelain figurines. Because the kid's grinning, antic face and nightshirted figure sold a lot of cheap plates back in 1895, Snoopy sells life insurance in 1995.

Though Outcault was embarrassed and felt embattled when reformers and preachers and genteel readers accused his *Hogan's Alley* drawings of glorifying slum life, it appears that he enjoyed his sudden celebrity, even flaunted it. Upon the success of the Yellow Kid, first in Pulitzer's *World*, later in Hearst's *Journal*, he became quite a natty dresser, brandished a walking stick, and started waxing his mustache.

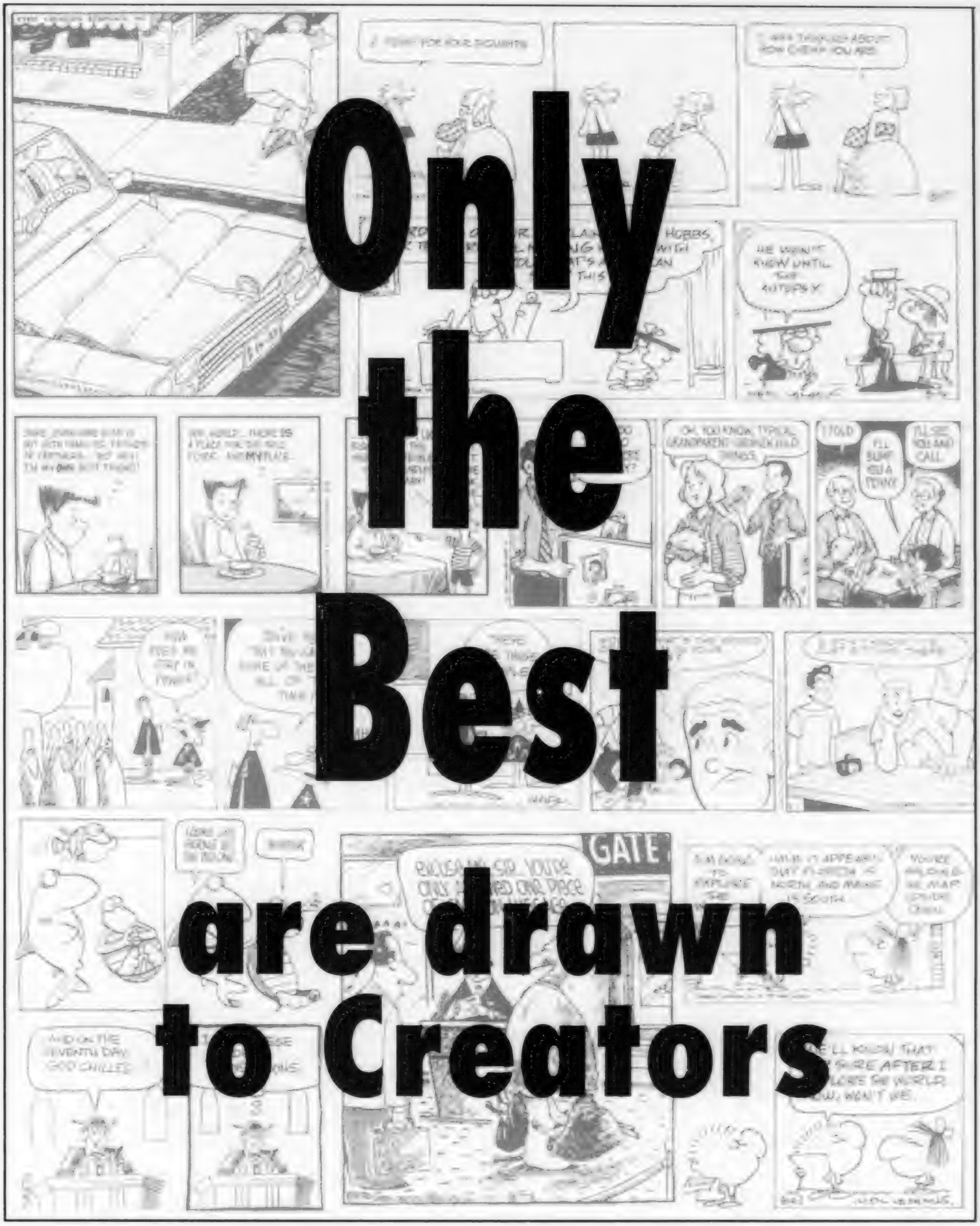
Richard Outcault may have turned a little vain, but he was shrewd, too. At least it has always seemed that way to me.

In 1902, several years after the Yellow Kid faded in popularity, Outcault created Buster Brown—and dressed him in decent retail-store clothing, gave him a pretty mother and a solid house in the new suburbs. And then he licensed Buster—as well as Tige and Mary Jane—to advertisers and manufacturers. He married newspaper comics forever to the middle-class, which was probably the only way they could have survived, but beyond that, and more importantly, he recognized Americans' inexhaustible appetite for disposable products emblazoned with familiar cartooned faces. A very shrewd man.

Here's to you, Dickie.

NOTE

1. The epigram is from *Funny Papers* (New York: Viking, 1985), 23.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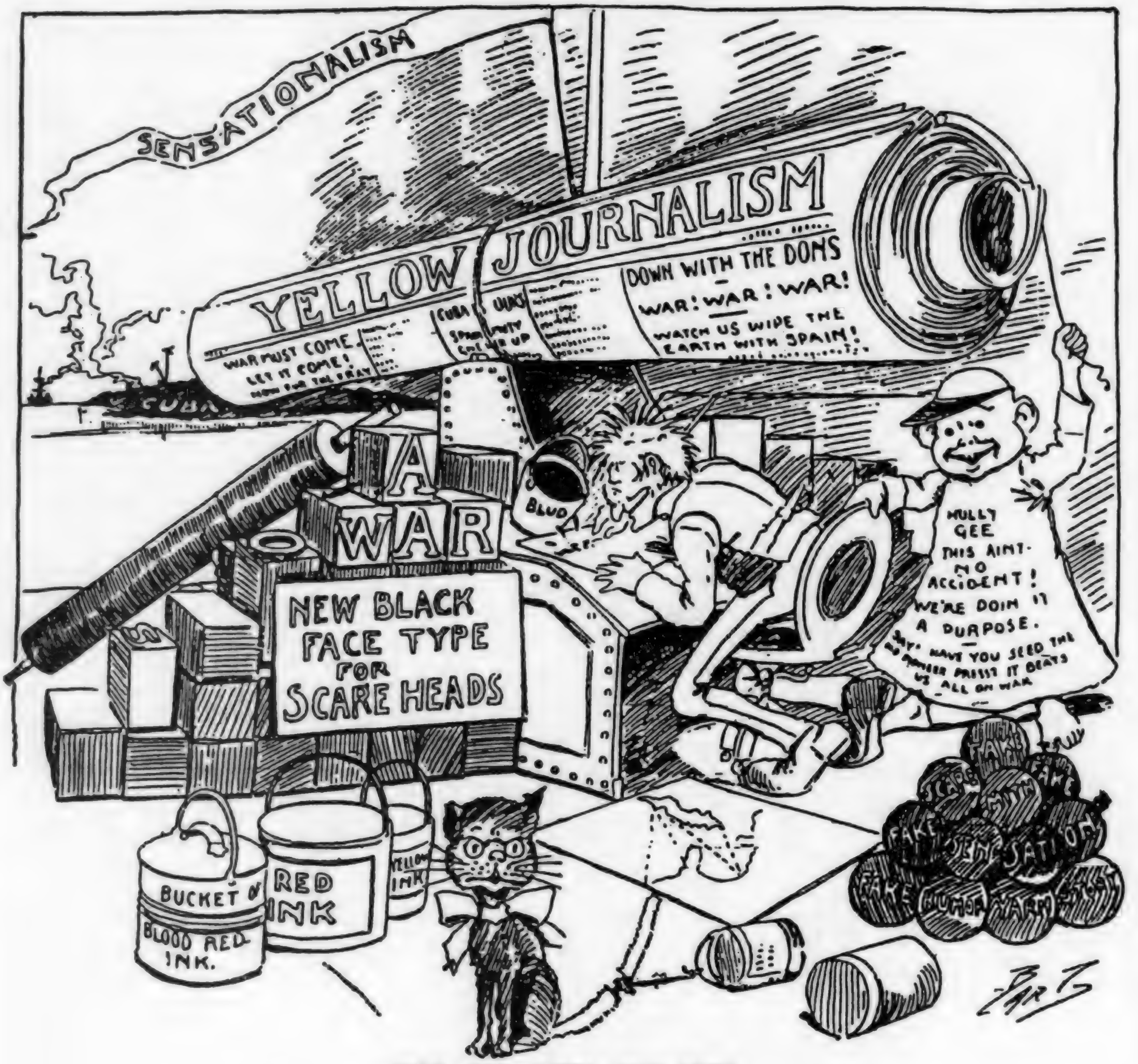

SENSATIONALISM
YELLOW JOURNALISM
WAR MUST COME. LET IT COME!
CUBA
DOWN WITH THE DONS
WAR! WAR! WAR!
WATCH US WIPE THE EARTH WITH SPAIN!
CUBA
A
WAR
BLUD
NEW BLACK FACE TYPE FOR SCARE HEADS
HULLY GEE THIS AINT NO ACCIDENT! WE'RE DOIN IT A PURPOSE.
SAY! HAVE YOU SEED THE NO PAPER PRESS? IT BEATS US ALL ON WAR
FAKE
SCARE
MYTH
FAKE
FAKE
SENSATION
FAKE
RUMOR
YARN
BUCKET OF BLOOD RED INK.
RED INK
YELLOW INK
BART

WAR HAS BEEN DECLARED

The Fearless Yellow Journals Open Up Operations on the Enemy.

Bart [Charles Lewis Bartholomew], “War Has Been Declared: The Fearless Yellow Journals Open Up Operations on the Enemy,” *Minneapolis Journal*, 25 February 1898, 1.

s a WAR!!!

The Yellow Kid and the Coining of "Yellow Journalism"

BY MARK D. WINCHESTER

The phrase yellow journalism is often said to have been coined in the late nineteenth century to describe sensationalism in Joseph Pulitzer and William Randolph Hearst's newspapers. Some have suggested that the term stems from the controversies surrounding their bitter struggles over Richard Felton Outcault's Yellow Kid.[1] Accounts of the derivation of the phrase are widespread in various dictionaries and histories (such as chronicles of journalism, cartoon art, and the Spanish-American War of 1898). Most sources note a connection between yellow journalism and the Yellow Kid, but there are several arguments for alternate origins of the phrase, including links with the "yellow peril," "yellow fellow," and "yellow-backed pamphleteering." The alternate arguments do not deny that the Yellow Kid later became identified with yellow journalism, but they claim that the phrase was inspired by another phenomenon and later with the character. While these theories may have some merit, none are accurate.

The phrase yellow journalism developed as a direct result of the controversies between Pulitzer's *New York World* and Hearst's *New York Journal* over Outcault's Yellow Kid. By early 1897, yellow journalism was coined as a descriptive phrase to characterize New York's sensational newspapers, but it was not the phrase of choice nor was it differentiated from several other expressions in use at the time. The introduction of the phrase followed the rise in popularity of the comic strip character in late 1896, but the term did not see widespread usage until the *World* and *Journal* published sensational reactions to the 15 February 1898 sinking of the battleship *Maine*.

The events of 1898 gave new meaning to the concept of sensationalism in newspapers and to yellow journalism. The sinking of the battleship *Maine* was an occasion for the *New York World* and *New York Journal* to churn out extra editions with shrieking headlines, questionable news items, and an ample supply of illustrations. The newspapers warned that the United States was in danger of going to war with Spain over the incident and suggested immediate and decisive action as the only alternative. Many newspapers published editorial cartoons that commented on and criticized Spain or the war hysteria, but a few newspapers further disparaged the conduct of the sensational newspapers as reminiscent of the Yellow Kid's antics. Editorial cartoonists contributed images of the Yellow Kid (often with the label "yellow journalism" somewhere on his person) and characterized the *New York World* and *New York Journal* as being as brutish, reckless and greedy as their favorite cartoon son.

With the phrase yellow journalism and the various theories, there is some question as to the significance of the color yellow and its symbolic associations. The color suggests a large number of images, qualities and virtues such as energy, fire, gold, harvest, heavenly gates, light, purity, radiance, saintliness, sun, and wealth.[2] The "debased symbolism" of the color includes references to negative attributes and flaws, including ambition, arrogance, avarice, betrayal, cowardice, craftiness, decay, hypocrisy, illness, inconstancy, jealousy, sensationalism, and treachery.[3] By the time the Yellow Kid had made his first newspaper appearance on 17 February 1895 (and first appearance in his yellow nightshirt on 5 January 1896), there were already several established uses of "yellow" as a pejorative adjective. The color was associated with cowardice in 1856 and jealousy as early as 1598.[4] Two of the alternate origin arguments recounted here include imagery of the color "yellow." Yet, if the phrase yellow journalism was derived from these connotations, its use should have been more immediate and widespread when this type of journalism was identified in the mid-1890s rather than to follow the rise in popularity of the Yellow Kid in late 1896.

The "yellow peril" argument was published in *The Reader's Encyclopedia*, defining the "yellow press" as:

> Sensationalism and jingoistic newspapers or journalism. The name arose in the United States about 1898 in consequence of scaring articles on the "yellow peril." Other accounts say the allusion was originally to the color of paper used by cheap newspapers.[5]

A later version of this work, *Brewer's Dictionary of Phrase and Fable*, retained the phrase "yellow press," but revised the definition to correspond to the Yellow Kid theory of origin:

> The sensationalistic newspapers. The name arose in the United States when W. R. Hearst's *Journal*, during the circulation battle with Pulitzer's *World*, introduced a comic picture feature called "The Yellow Kid." This rivalry was dubbed "yellow journalism" and came to be characterized by scare headlines, sensational articles, lavish illustrations, comic features, Sunday supplements, etc.[6]

Joyce Milton reintroduced several of the "yellow" arguments in her recent book, *The Yellow Kids: Foreign Correspondents in the Heyday of Yellow Journalism.* Milton suggests that the "yellow peril" inspired the creation of the Yellow Kid, which in turn inspired the phrase yellow journalism.

> Outcault made the kid bald, with vaguely Asian features, no doubt intending to lampoon the yellow peril hysteria that had erupted the previous year in the wake of the Sino-Japanese war, when Kaiser Wilhelm had warned that Western civilization was about to be swallowed up by *die gelbe Gefahr.* This topical allusion was lost on the great majority of *World* readers, however. They loved the Kid for the manic gleam in his eye and the sense that wherever he appeared, mayhem could be expected to erupt at any moment.[7]

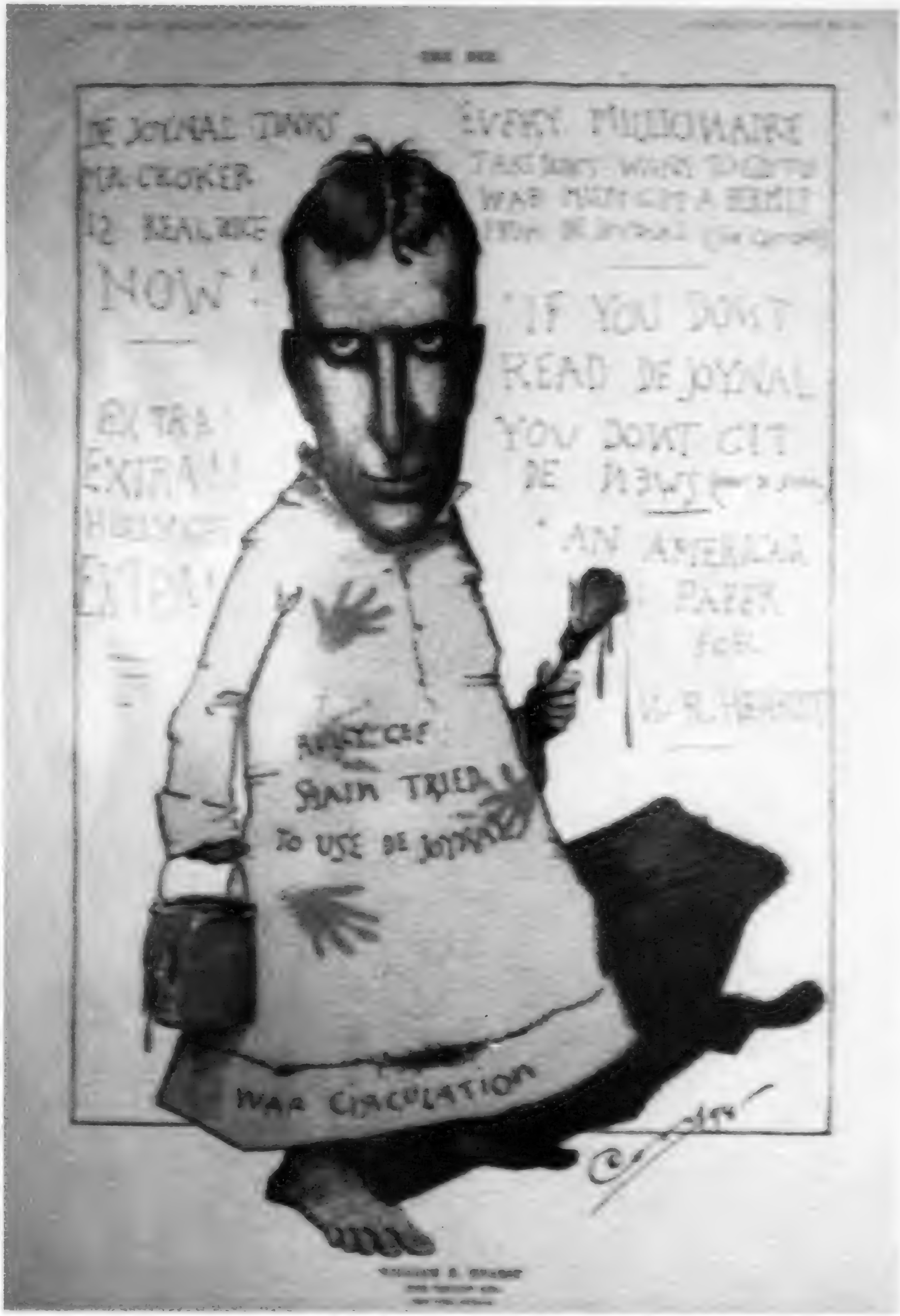
The "yellow fellow" argument (sometimes referred to as the "yeller feller") suggests that the phrase was derived from the *New York Journal-San Francisco Examiner's* one-time, yet extensive use of the "yellow fellow" to promote their transcontinental bicycle race in early September 1896.[8] The correlation between the "yellow fellow" and yellow journalism has been informally suggested, citing Swanburg's *Citizen Hearst* as the authority for this association. While Swanburg discusses the "yellow fellow," he also links the Yellow Kid with yellow journalism.[9] This argument fails to make any significant links between the connotative value of the color for the innocuous "yellow fellow" and its pejorative use to describe "journalism." Joyce Milton also discusses the phenomenon:

> Unable to steal the Kid away from the *World*, Hearst did the next best thing—he mounted a campaign to publicize a *Journal* mascot he called the Yeller Feller. By the summer of 1896, America was in the midst of a bicycle craze and Hearst took advantage of the mania by organizing a coast-to-coast "Yeller Feller" relay race. The race began in San Francisco, where a cyclist dressed head to toe in yellow departed from the *Examiner* offices carrying letters from the city postmaster . . . .[10]

Milton wrote that the Yeller Feller was "a promotion without a product: there was no Yeller Feller cartoon."[11] Ultimately, Milton supports the idea that yellow journalism was coined by the editor of a rival newspaper.

> Ervin Wardman of the New York *Press* may have been the first to use the phrase, but by the end of 1896, "yellow journalism"—also called "yellow kid journalism"—had become a part of the language.[12]

J. Campbell Cory, "Hearst as 'The Yellow Kid'," *The Bee*, 8 June 1898. Illustration courtesy of Richard D. Olson.

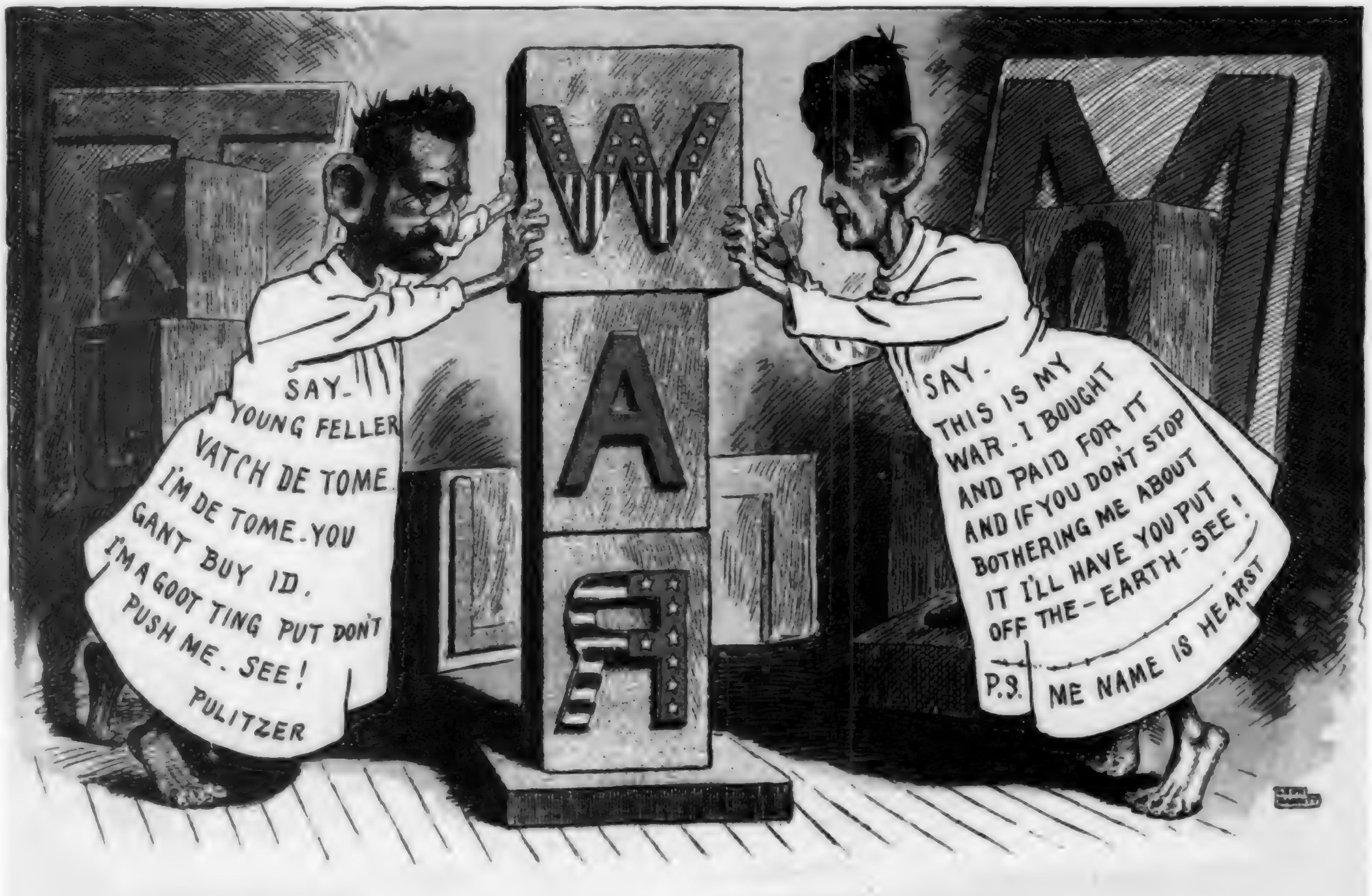

DE JOYNAL TINKS
MR. CROKER
IS REAL NICE
NOW!
EXTRA!
EXTRA!!
EXTRA!
EVERY MILLIONAIRE
THAT WANTS WARS TO GIT TH
WAR MUST GIT A PERMIT
FROM DE JOYNAL
"IF YOU DON'T
READ DE JOYNAL
YOU DON'T GIT
DE NEWS"
"AN AMERICAN
PAPER
FOR
W. R. HEARST"
AMERICA
SPAIN TRIED
TO USE DE JOYNAL
WAR CIRCULATION

Wardman is one of several editors credited with coining the term in the fall of 1896. It is possible that Wardman coined the phrase and that it originated in 1896, but available sources do not support the idea that it became "a part of the language" by the end of that year. The phrase may have been in use in 1896, but the earliest sources that include this phrase date from 1897.

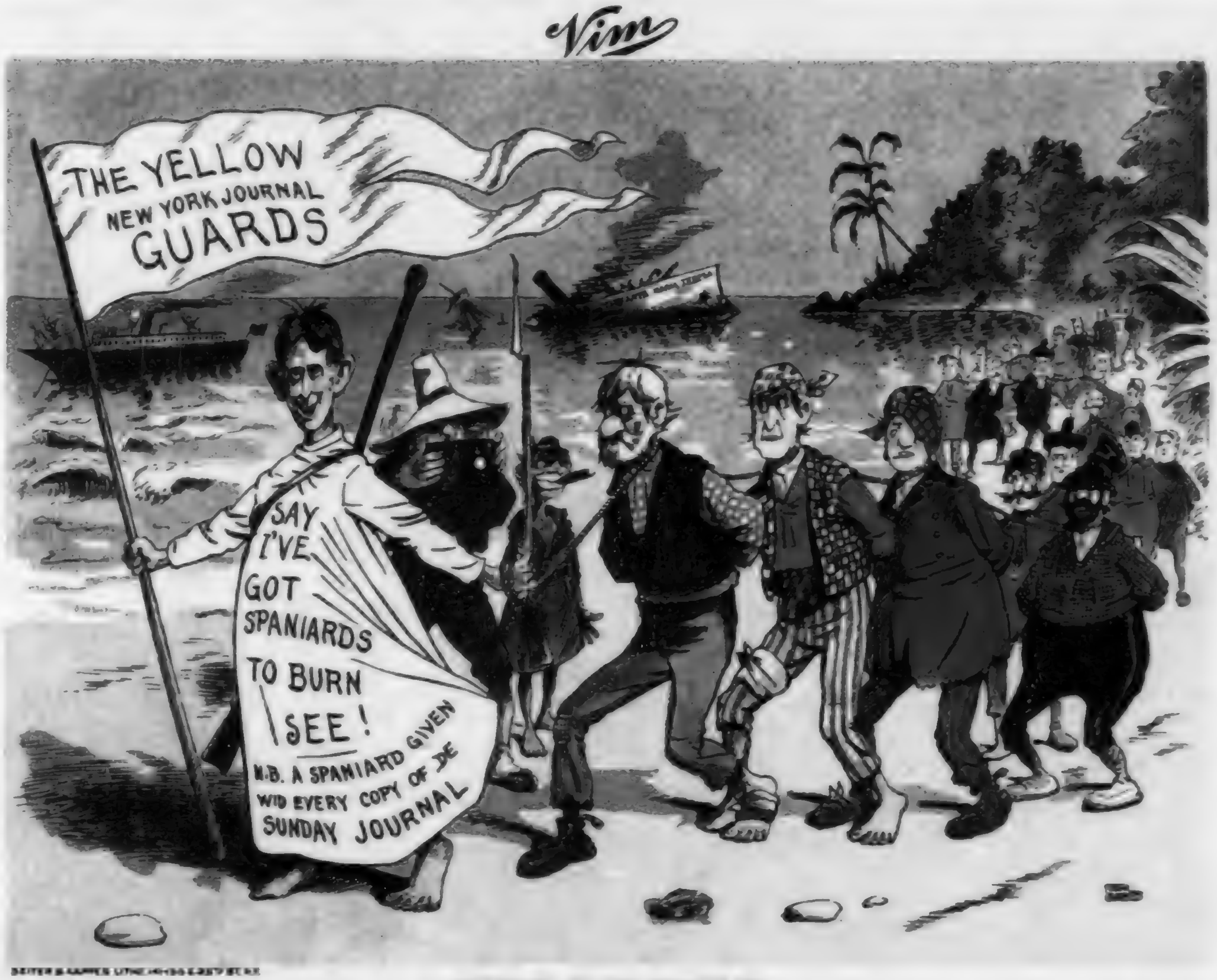
The "yellow-backed pamphleteering" argument notes that the yellow journalism phrase was "not original," but derived from a mid-nineteenth century usage referring to the "publication of sensational stories in inexpensive form, often in yellow covers . . . described by Poe and other writers . . . from 1846 on."[13] In 1898 it was not uncommon for people to associate lurid novels with the sensational press. The difficulty with all three alternate arguments is that the use of the phrase yellow journalism followed the development of the Yellow Kid controversies and did not appear or enter general usage prior to this. If the phrases "yellow peril," "yellow fellow," and "yellow-backed pamphleteering" had any contribution to the founding of the phrase yellow journalism, the connections are vague in the presence of the ongoing (and heated) Yellow Kid controversies of 1896 and 1897. A more direct relationship must be demonstrated for those arguments to be taken seriously.

A majority of the sources make the yellow journalism/Yellow Kid link, but there is little consensus as to how or why this relationship developed. Those who support this argument simply state that the character inspired the phrase, without further discussion or documentation of its emergence. Many histories of cartoon art briefly note the derivation of yellow journalism in the context of the development of early newspaper comic strips. In 1944, Martin Sheridan wrote that the "title of the [*Yellow Kid*] strip gave birth to the phrase 'yellow journalism.'"[14] Three years later Coulton Waugh noted that "a phrase had been created to express this sensationalism, a phrase

Leon Barritt, "The Big Type War of the Yellow Kids," *Vim*, 29 June 1898, 16. Illustration courtesy of Richard Samuel West.


W
A
R
SAY-
YOUNG FELLER
VATCH DE TOME.
I'M DE TOME-YOU
GANT BUY ID.
I'M A GOOT TING PUT DON'T
PUSH ME. SEE!
PULITZER
SAY-
THIS IS MY
WAR. I BOUGHT
AND PAID FOR IT
AND IF YOU DON'T STOP
BOTHERING ME ABOUT
IT I'LL HAVE YOU PUT
OFF THE-EARTH-SEE!
P.S. ME NAME IS HEARST
LEON BARRITT

THE BIG TYPE WAR OF THE YELLOW KIDS.



CAPTURED BY THE YELLOW KID.

"While William Hemment photographed the wreck I scanned the shore for Spaniards, and finally saw some score of figures huddled together in one corner of the beach. We shouted to them and made a demonstration with our firearms, and the poor, cowed fellows, with great alacrity, waved a white handkerchief or shirt in token of surrender.

"I sent our small boat for the ship's launch, first having landed Mr. Hemment and his assistant. We three stood guard over our wretched Spaniards until the launch arrived."—*Telegram in N. Y. Journal, from W. R. Hearst at Santiago.*

Leon Barritt, "Captured by the Yellow Kid," *Vim*, 27 July 1898, 20. Illustration courtesy of Richard Samuel West.

directly resulting from the race between the two Yellow Kids—'yellow journalism.'"[15] Later histories of cartoon art draw from these two sources, ignore the argument, or disavow the connection between the character and the phrase. Additional histories of journalism, biographies of Hearst and Pulitzer, and accounts of the Spanish-American War add little to the discussion, aside from agreeing that the Yellow Kid controversies spawned the descriptive expression.

A review of late nineteenth century newspapers and periodicals reveals that the phrase became established in 1897 and entered general usage by 1898. It is significant that other descriptive phrases were used before yellow journalism became synonymous with sensational newspapers. The newspapers in question seized the phrase "New Journalism" to describe their style and methods. In early 1896, the *New York Times* included reports that the *New York World* had published several articles that led to lawsuits, denials, and other complications. By fall 1896, the *New York Times* began a series of editorials that invoked the term "freak journalism" to describe the *World/Journal* tactics.[16]

Despite the *New York Journal-San Francisco Examiner* bicycle race advertised with a "yellow fellow" in early September of 1896, later that month the editorials in the *New York Times* did not seize upon the color but still described the tactics and methods of the populist papers as a brand of "freak journalism." The "freak" label continued to be applied in several instances with the emphasis on the newspapers' "freakish" quality.[17] In February 1897, the *New York Times* continued its editorial observation of the rivalry between the *New York World* and the *New York Journal*, still criticized their "freak journalism," but did not yet use the phrase yellow journalism.[18]

In early March 1897, complaints against the *New York World* and the *New York Journal* became louder as schools, public libraries, and private clubs began a public outcry and banished the newspapers from their collections and reading rooms.[19] In keeping with their coverage of the indignation over the sensational press, the *New York Times* reprinted an item on 12 March from the *Mail and Express* that supported a *Times* attack on the ignoble newspapers:[20]

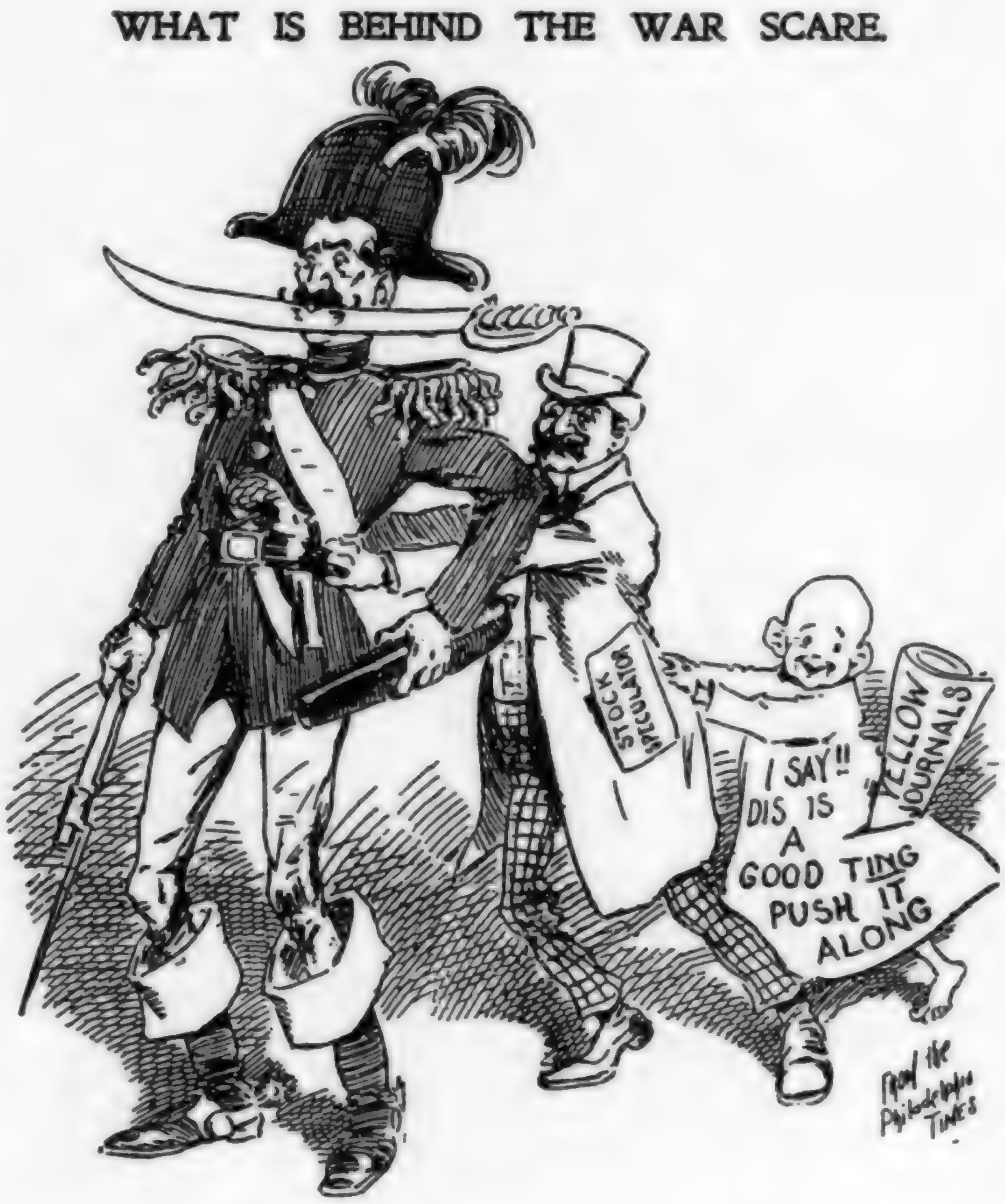
> Right! When Yellow Journals are denounced from the pulpit and barred from clubs, libraries, reading rooms, schools, and other organizations which value their reputations, we can easily judge the class of mind which advertisers in Yellow Journals reach. We find, for instance, the yellowest of the Yellow Journals boiling over with rage when the police "raid" a disorderly house. It calls this a "dangerous encroachment by the police upon private rights." Standing up for its friends and supporters and giving its editorial approval of their illegal and dissolute practices, Yellow Journalism shows on whom it relies for its readers.[21]

This appears to be the first clear use of "yellow journalism" in the pages of the *New York Times*. The *Times* continued to use the term in other articles and editorials, but did not yet prefer it over the phrases "new journalism," and "flashy newspapers."

The *New York Times* remained committed to the coverage of this controversy as the number of civic institutions that banned the sensational newspapers grew. The *Times* continued to use established descriptive phrases. An article appearing on 18 March still used the phrase "new journalism."[22] An article appearing just a few days after that failed to label the phenomenon, but quoted Sam P. Jones' descriptive simile about the unsuitable newspapers:

> The pages of a newspaper are like the rooms of a house. If I have a dead rat in one room of my house, a dead cat in another, a dead dog in another, a dead snake in another, a dead cow in my dooryard, and a dead horse in my lot, I will either move my dead animals or family. There is a dead thing of some sort on nearly every page of most of the newspapers I pick up these days. Either the dead things must be moved out of the newspaper, or the newspaper thrown out of the home.[23]

At that time the *New York Times* also noted that the *New York World* charged the *Times* with conspiracy.


WHAT IS BEHIND THE WAR SCARE.
STOCK SPECULATOR
YELLOW JOURNALS
I SAY!! DIS IS A GOOD TING PUSH IT ALONG
From the Philadelphia Times

"What is Behind the War Scare," unsigned editorial cartoon credited to the *Philadelphia Times*, *Chicago Times-Herald*, 1 March 1898, 1.

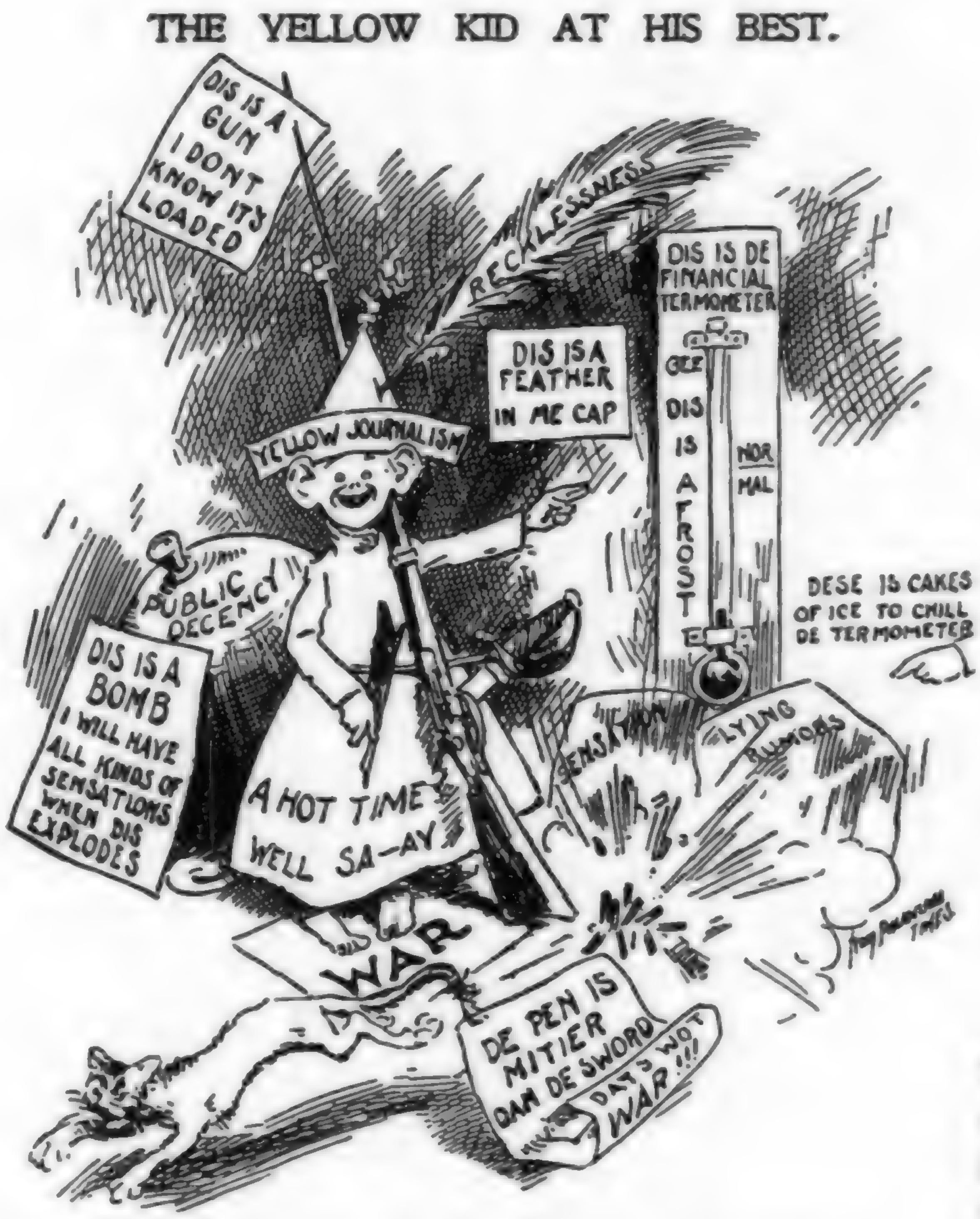
The *Times* disavowed involvement in a conspiracy, but noted that the *World* and their style of journalism was "losing such toleration as was at one time weakly granted it by some otherwise decent people."[24]

By fall 1897, the use of yellow in connection with a variety of other journalistic references began appearing in a wider context. In the 15 August editorial, "The 'Passionate Press Agent,'" the *New York Times* referred to the newspapers as "our esteemed contemporaries of the yellow variety" and "our yellow friends."[25] An editorial a few weeks later continued with references to "our yellow contemporaries," "yellow newspaper," "yellow journalist," and "yellow journals."[26] By this time the phrase yellow journalism and its variations were markedly preferred to similar phrases.

The phrase yellow journalism entered everyday speech by late 1897 and its popular use increased a few months later with the sinking of the battleship *Maine*. The style of journalism previously practiced by the *New York World* and the *New York Journal* was mild compared to what occurred from that moment onward. The sensational press erupted in a flurry of activity, branded Spain as the culprit and called for war before the investigations were complete.

The day after the *Maine* incident, the *New York Journal* published an unsigned illustration on 16 February 1898 that featured New York "Ten Hours After the Bombardment Began." The *Journal* seized on the opportunity to sensationalize the threat of a nearby Spanish ship, the inefficiency of competing newspapers, and the superiority of both the *New York Journal* and the American people.

> This is how Park Row would look in a short time should the Vizcaya open fire on us. The huge steel buildings would crumble, and the heart of the city would be a noisy, dusty, dangerous place. But the Evening Journal would keep coming out with war extras every few minutes. Do not for a moment forget that, and this country would get a gait on and sink the Vizcaya and the rest of Spain so quickly that De Lome would hardly have time to write a letter to tell them that they would never see him any more.[27]


THE YELLOW KID AT HIS BEST.
DIS IS A GUN I DONT KNOW IT'S LOADED
RECKLESSNESS
DIS IS DE FINANCIAL TERMOMETER
GEE DIS IS A FROST
NOR MAL
DIS IS A FEATHER IN ME CAP
YELLOW JOURNALISM
PUBLIC DECENCY
DESE IS CAKES OF ICE TO CHILL DE TERMOMETER
DIS IS A BOMB I WILL HAVE ALL KINDS OF SENSATIONS WHEN DIS EXPLODES
A HOT TIME WELL SA-AY
SENSATION
LYING RUMORS
WAR
DE PEN IS MITIER DAN DE SWORD
DAT'S WOT WAR!!!

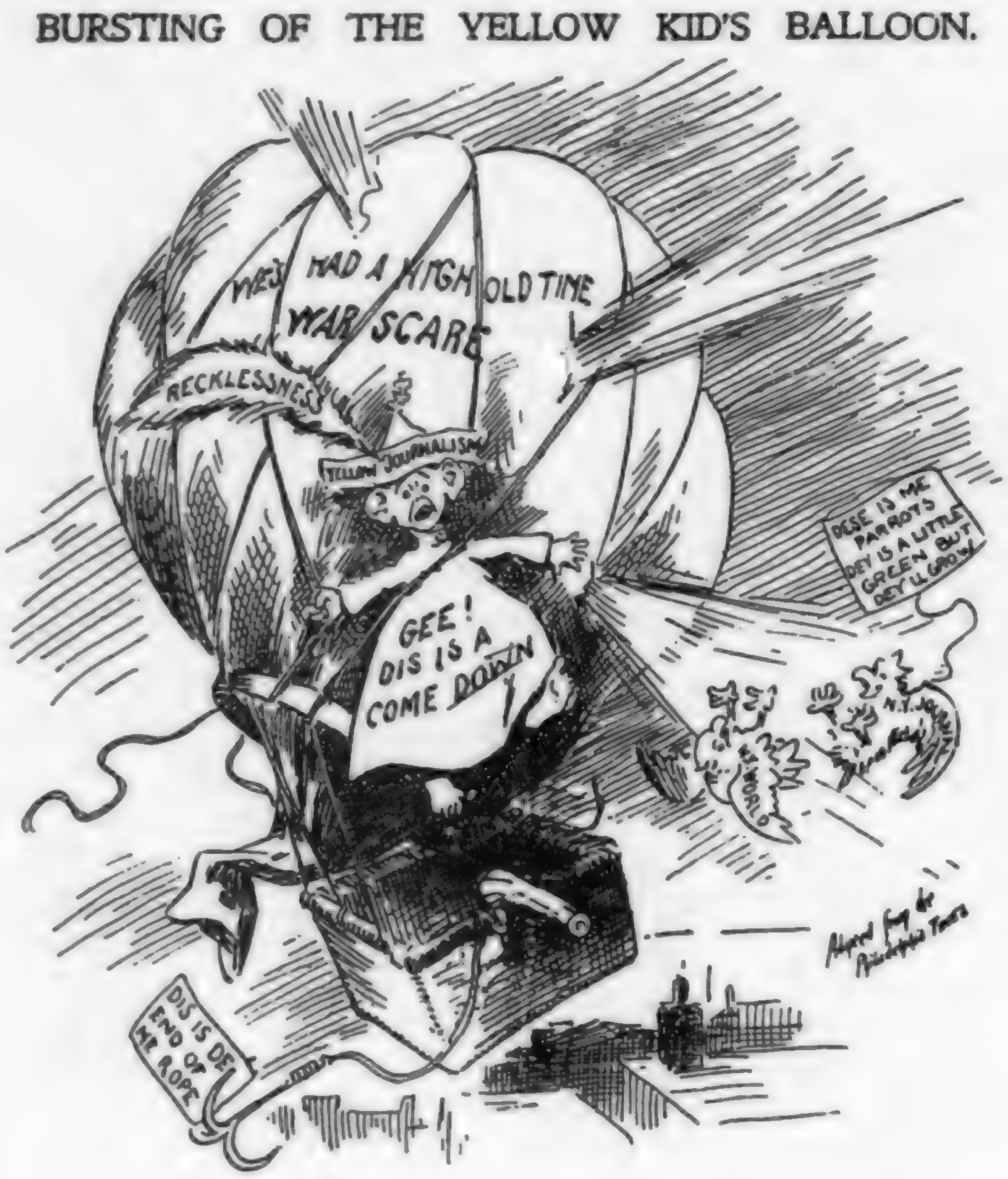
"The Yellow Kid at His Best," unsigned editorial cartoon credited to the *Philadelphia Times*, *Chicago Times-Herald*, 3 March 1898, 1.

The *New York Journal*'s building is central to the drawing, towering over the smoking rubble and fallen dome of the *New York World*.

In the early weeks following the event, tensions were especially high and the yellow journals capitalized on the panic. The following account from late 1898 reprimanded the yellow press for using the *Maine* as an occasion to sell newspapers:

> When the *Maine* disaster came upon us, the mission of all the yellow journals seemed to have become the creation of war. They played with the war idea as a child would play with a new and interesting toy, for not since the birth of yellow journalism had there been a war in the United States! While wise men and patriots watched and waited for the issue, the yellow journals put in a stock of extra paper and enlarged their printing presses. At the type-foundries orders were given for letters of such length and width as no newspaper had ever before used; and when the type was delivered at the offices some of the cleverest and highest-priced men on the papers set to work writing "emergency" headlines and scare-heads:—"HAVANA SHELLED!" "HAVANA BOMBARDED!" "GREAT SEA-FIGHT!" Such were the scare-heads that the smart young men were put to work upon. The getting ready of these was in itself a commendable enterprise had the yellow journals waited till occasion really called for their use, but long before war was declared they were used as half-page scare-heads. "Havana Shelled!" yelled the newsboys. "Havana Shelled!" announced the headlines of letters fifteen inches long. Thousands of people rushed hither and thither to buy them; timid women gasped and almost fainted at the sight of the scare-head! When the newspaper was bought, the two words, printed in the smallest possible type, "to be," were, on close examination, found inserted between the two principal words, but only through its spectacles could the crowd discover this![28]

The yellow journals published a large number of extra editions, sometimes as many as a reported thirty or fifty a day. One account related that when the scare-heads no longer seemed to perform their desired function, one newspaper innovated with the use of a "star-spangled banner type" (a large typeface with letters formed of stars and stripes).[29]


BURSTING OF THE YELLOW KID'S BALLOON.
WE'S HAD A HIGH OLD TIME
WAR SCARE
RECKLESSNESS
YELLOW JOURNALISM
DESE IS ME PARROTS DEY IS A LITTLE GREEN BUT DEY'LL GROW
GEE! DIS IS A COME DOWN
N.Y. WORLD
N.Y. JOURNAL
DIS IS DE END OF ME ROPE
Philadelphia Times

"Bursting of the Yellow Kid's Balloon," unsigned editorial cartoon credited to the *Philadelphia Times*, *Chicago Times-Herald*, 4 March 1898, 1.

There were two immediate and lasting reactions to all of this in the non-yellow press. First, a print campaign was initiated against the evils of yellow journalism with a series of articles, editorials, and letters to the editor. Second, a series of editorial cartoons (featuring the Yellow Kid and references to yellow journalism) were published in a variety of non-yellow papers.

On 1 March, the *New York Times* published an editorial entitled "Lies and War" in which it condemned the yellow journals for perpetrating a war hysteria on the city of New York and noted that these newspapers' multiple editions and extras could "lie faster than anybody can confute their lies."[30] Non-yellow newspapers from across the nation (including the *New York Evening Post*, *Columbus Dispatch*, *Kansas City Journal*, *Nashville American*, and *Boston Transcript*) made damning comments about yellow journalism and its attempt to initiate a war.[31]

Harper's Weekly noted that "one of the sensational newspapers of New York City which have been exciting the warlike passions of the people . . . had deliberately and purposely engaged in the effort to bring about war."[32] Hearst's *New York Journal* immediately defended itself against this charge (although the newspaper was not named) and promised a $100,000 libel suit against the *Harper's* editor if he would be as bold as to name the *Journal* as that newspaper. The *New York Times* printed an editorial on 12 March recounting the incident under the title "The Turning of the Yellow Worm."

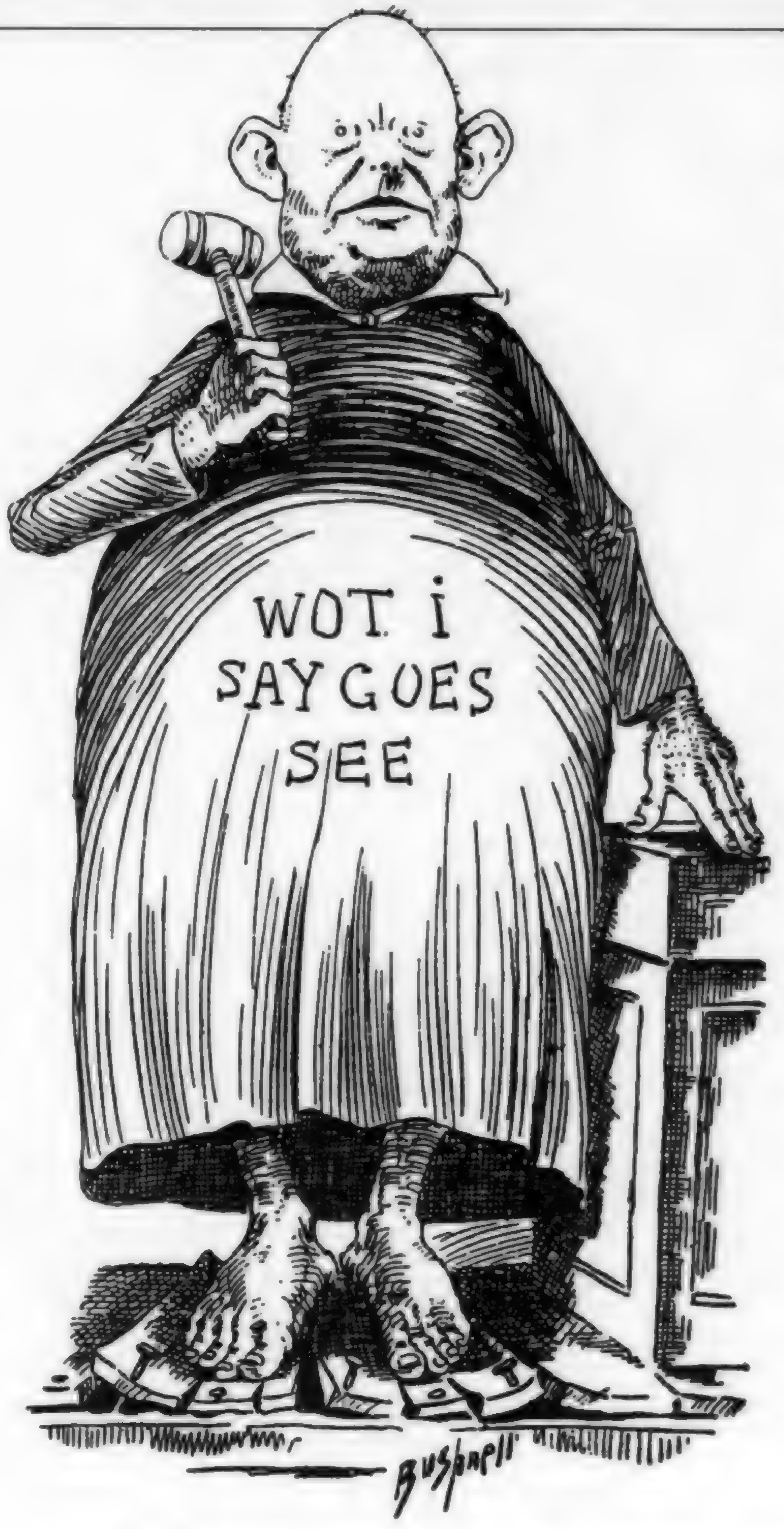
In keeping with the sentiment of the day, the students of Packard College passed a resolution in which they summarized the nature of "a species of journalism, commonly styled 'Yellow Journalism'" and resolved

> that we condemn this method of misleading the public, that we disapprove the 'Yellow Journals,' and ask the co-operation of the public in refusing to buy these sheets, for to patronize them implies a sanction of their methods.[33]

The *New York Times* followed this announcement with an editorial of support entitled "Yellow Journals and Yellow Readers."[34] The *Times* also printed several lengthy anti-yellow letters to the editor such as one from "an American,"[35] and another from W. W. Hallock, both of which called for severe measures to limit and control the yellow journals. Hallock's letter to the editor recalled the earlier use of "yellow" to describe literature and made an important comparison.

> The yellow-covered novels of twenty-five years ago, which were termed "pernicious literature," are nothing at all compared with the "yellow journalism" of to-day in their evil effect, and while the publication of this class of newspaper is occasioned by the demand for it, I believe, since we cannot immediately control that demand by educating the ignorant and making the coarse and vulgar refined, we should regulate to a certain extent at least the character of matter which these publications are permitted to print.[36]

In April 1898, John H. Holmes, editor of the *Boston Herald,* wrote a criticism of "The New Journalism and the Old" that discussed the merits and faults of the "new" press while avoiding any use of the word yellow.[37] Other notable editorials in the *New York Times* from that era were "Questions of Yellow Ethics"[38] and "Yellowness."[39] It is important to note that the print campaign against yellow journalism did not mention the Yellow Kid, nor comic supplements, but focused only on the tactics and methods of the *Journal* and the *World.*


WOT i SAY GOES SEE
Bushnell

E.A. Bushnell, "Our Correspondent's Idea of Speaker Reed," *Cincinnati Post*, 5 February 1898, 1. Caricature of House Speaker Thomas B. Reed as the Yellow Kid.

The pressures on the Yellow Kid's creator, R. F. Outcault, must have been tremendous, as on 1 May 1898, the *New York World* published his account of the creation of the Yellow Kid, in which he attempted to distance himself from his creation. Outcault wrote that the sheer over-exposure of the character in a variety of publications and merchandising schemes could lead most people to understand how the creator had grown tired of the creation. Outcault's son had even gone so far as to claim to his friends that his father knew the Yellow Kid, and "often brought him to the house late at night."[40]

The second plank in the campaign against the sensational press transformed the Yellow Kid into an icon of yellow journalism, establishing a definite link between the phrase and the character. The editorial cartoons on this topic (featuring Yellow Kids, yellow journalism, yellow journals, jingoism and references to the impending Spanish-American crisis as drawn by cartoonists other than Outcault or Luks) appeared in several newspapers, including the *Chicago Times-Herald*, *Cincinnati Times-Star*, *Cleveland Leader*, *Columbus Dispatch*, *Detroit Journal*, *Minneapolis Journal*, *New York Herald*, *Philadelphia Times*, and *Pittsburgh Chronicle-Telegraph*.

It was not uncommon before that time for other cartoonists to freely use the character for newspaper advertisements or the caricature of public figures. When Outcault joined Hearst's *New York Journal* in October of 1896 there was a proliferation of the Yellow Kid in the pages of the newspaper. Many of the drawings were composed by other artists for newspaper promotion (for the comic supplement and the want-ads section) or a humorous observation. Nor was it uncommon for the Kid to appear occasionally on the newspaper's masthead. Additionally, J. Campbell Cory rendered the Yellow Kid for his 30 October and 2 November 1896 *New York Journal* editorial cartoons criticizing congressional contenders.[41] It appears that Hearst was not partial only to Outcault's drawings of the Yellow Kid, but that he wished for the pages of the *New York Journal* to be flooded with Yellow Kids from every available artist. Ironically, by the time of the sinking of the *Maine*, both the *New York World* and the *New York Journal* had discontinued their Yellow Kid features.[42] The Yellow Kid feature helped sell newspapers for both publishers, but the sinking of the *Maine* was seized by both to create a greater furor and increase popular demand for their newspapers.

In this light, E. A. Bushnell's depiction of House Speaker Thomas B. Reed in the 5 February 1898 *Cincinnati Post* was borrowed from a correspondent's description:

> Very noticeable was Speaker Reed's tall and portly form, big head and eyebrowless face. Seen from across the chamber the countenance is a large and very striking reproduction of that of the Yellow Kid, but stricken into supernatural gravity.[43]

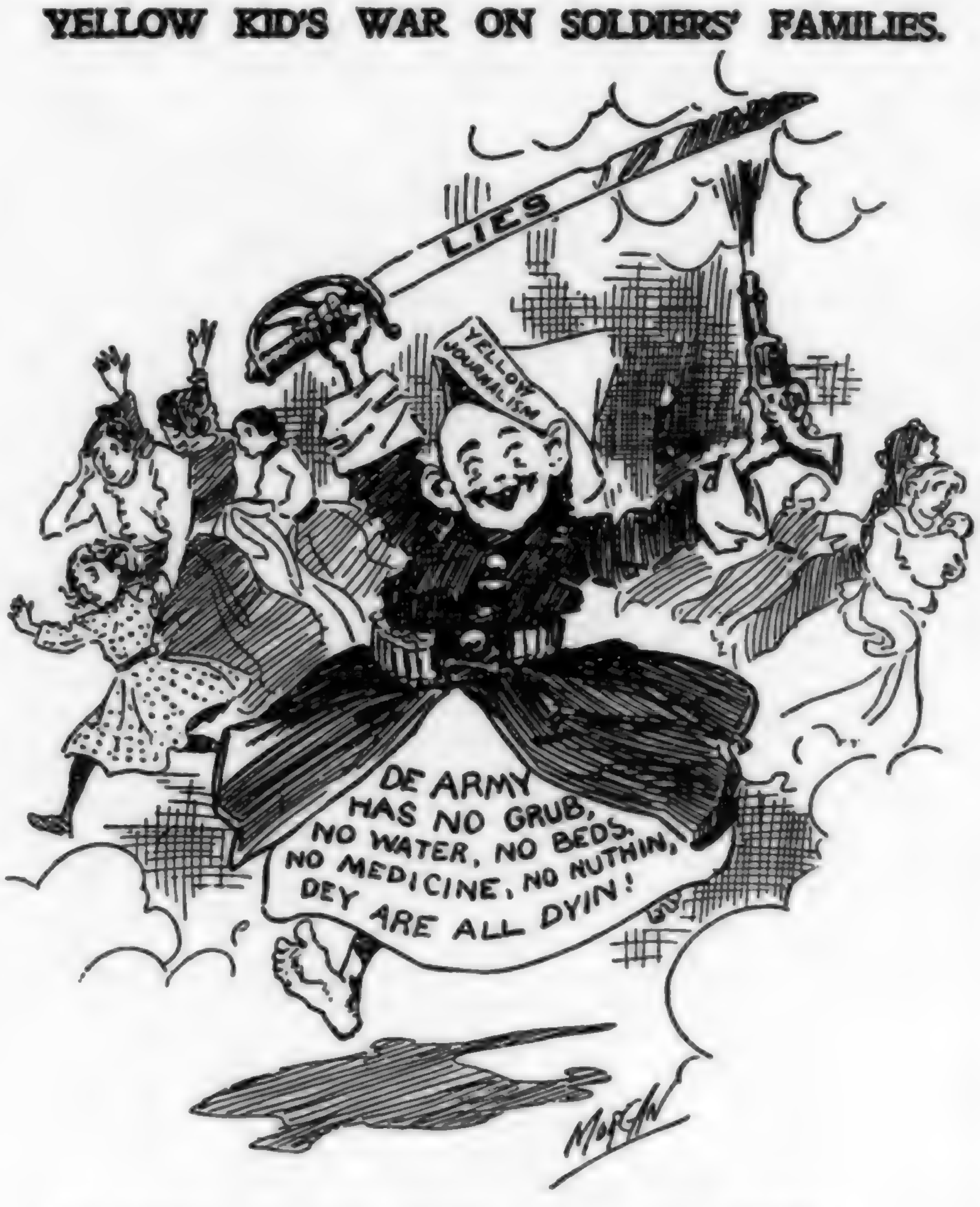
Bushnell's drawing of Reed used the Speaker's easily recognized features (as published in political cartoons of the day) but gave him bare feet (the wooden planks buckling under his weight) and dressed him in the Kid's characteristic nightgown emblazoned with the words "Wot I say goes see."

Editorial cartoons that commented on the sinking of the *Maine* and following events featured Uncle Sam, McKinley and caricatures of Spaniards. These elements were consistent throughout the Spanish-American conflict. Several non-yellow newspapers leveled charges of "jingoism" and sensationalism at the yellow journals through the earliest of the editorial cartoons. In "A Jingo Uproar" five elfin men in short pants, paper hats and carrying wooden swords, pull at the coattails of McKinley and Uncle Sam who are engaged in sharpening a sword. The caption notes "the little fellows make a lot of noise, but they only embarrass the men at the grindstone."[44] While this cartoon did not feature the Yellow Kid, its sentiment was similar to the cartoons that did.

Charles Lewis "Bart" Bartholomew drew the earliest Yellow Kid/yellow journalism editorial cartoon of record, "War has been declared," published on the front page of the *Minneapolis Journal* on 25 February 1898.[45] Bart features the Yellow Kid running a newspaper (appropriately named *Yellow Journalism*) and flying a banner of "sensationalism" over his editorial desk. His office has a view of the distant gunfire between an American warship and Cuba. The newspaper proclaims "War must come, let it come! . . . Cuba is ours, Spain must give her up . . . Down with the Dons, WAR! WAR! WAR!" and "Watch us wipe the Earth with Spain." The Kid's office is well supplied, with buckets of "blood red" and yellow inks, a stack of a "new black face type for scareheads" spelling out "A WAR," a map of Cuba, and a stack of cannonballs (labeled "fake," "sensation," "mith," "scare," "rumor," "yarn," and "story"). The Kid keeps company with a black cat (with a tin can tied to its tail) and a copy assistant (writing out "WAR" from the bucket of "blud" in front of him). The Kid's nightshirt proclaims "Hully Gee, this aint no accident! . . . we're doin it a purpose," and "Say! Have you seed the old pioneer press? It beats us all on war." There is little doubt that Bart was criticizing the sensational newspapers and their treatment of a sensitive situation.

In late February, the *Philadelphia Times* began a series of yellow journalism editorial cartoons that criticized the New York newspapers. It is possible that the *Philadelphia Times* was able to sustain a short series because they may have owned or licensed the rights to the Yellow Kid in 1898.[46] Unfortunately this newspaper is not widely available, but the yellow journalism cartoons were redrawn by other cartoonists, published in other newspapers, and credited to the *Philadelphia Times*. The *Chicago Times-Herald* published three of these cartoons, with "What is Behind the War Scare" on 1 March, "The Yellow Kid at His Best" on 3 March, and "Bursting of the Yellow Kid's Balloon" on 4 March.

"What is Behind the War Scare" features the image of a brigadier general with a sword between his teeth, a pistol in his belt, a bayonet in one hand and a cannon in the other, being physically pushed to action by a businessman with a sheet in his pocket reading "Stock Speculator," who is in turn being pushed by the Yellow Kid with a rolled sheet in his pocket reading "Yellow Journals" and the legend on his nightshirt reading "I Say!! Dis is a good ting. Push it along."[47] After first appearing in the *Philadelphia Times*, redrawn versions of this cartoon appeared in the *New York Herald* (27 February), *Chicago Times-Herald* (1 March), *Cleveland Leader* (1 March), *Columbus Dispatch* (1 March) and the *Cincinnati Times-Star* (2 March). Of these newspapers, only the *Chicago Times-Herald*


YELLOW KID'S WAR ON SOLDIERS' FAMILIES.
LIES
YELLOW JOURNALISM
DE ARMY HAS NO GRUB, NO WATER, NO BEDS, NO MEDICINE, NO NUTHIN, DEY ARE ALL DYIN!
MORGAN

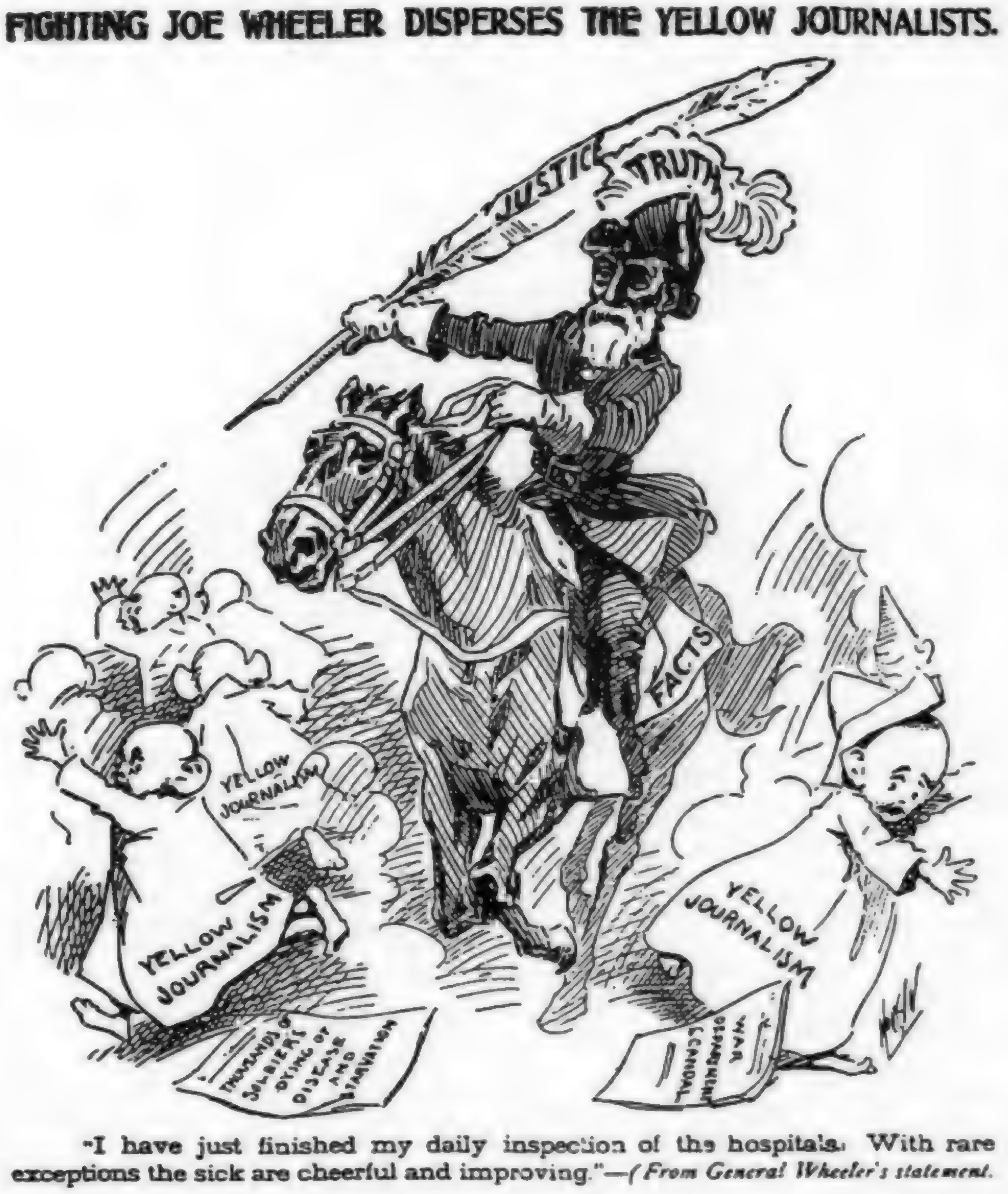
Ike Morgan, "Yellow Kid's War on Soldiers' Families," *Chicago Times-Herald*, 4 September 1898, 3.

reprinted other cartoons in this series.

The second cartoon in the series, "The Yellow Kid at His Best," features the Yellow Kid wearing a paper hat (labeled "yellow journalism") with a protruding feather labeled "recklessness."[48] Resting on his shoulder is a bayonette with a sign that reads "Dis is a gun . . . I dont know it's loaded" and behind him is a bomb labeled "Public Decency" with a sign that the Kid "will have all kinds of sensations when dis explodes." Aside from a cat, the other significant feature of the cartoon is a "financial termometer" measuring the business climate, being chilled by cakes of ice labeled "sensation" and "lying rumors." The third cartoon in the series, "Bursting of the Yellow Kid's Balloon," features the Yellow Kid hanging onto the outside of a hot air balloon that has been pierced in three places.[49] The deflating balloon reads "We's had a high old time war scare" and the Kid's nightshirt carries the legend "Gee! Dis is a come down." Additionally there is another sign attached to two small birds that reads "dese is me parrots . . . dey is a little green but dey'll grow." The parrots are labeled "N.Y. World" and "N.Y. Journal."

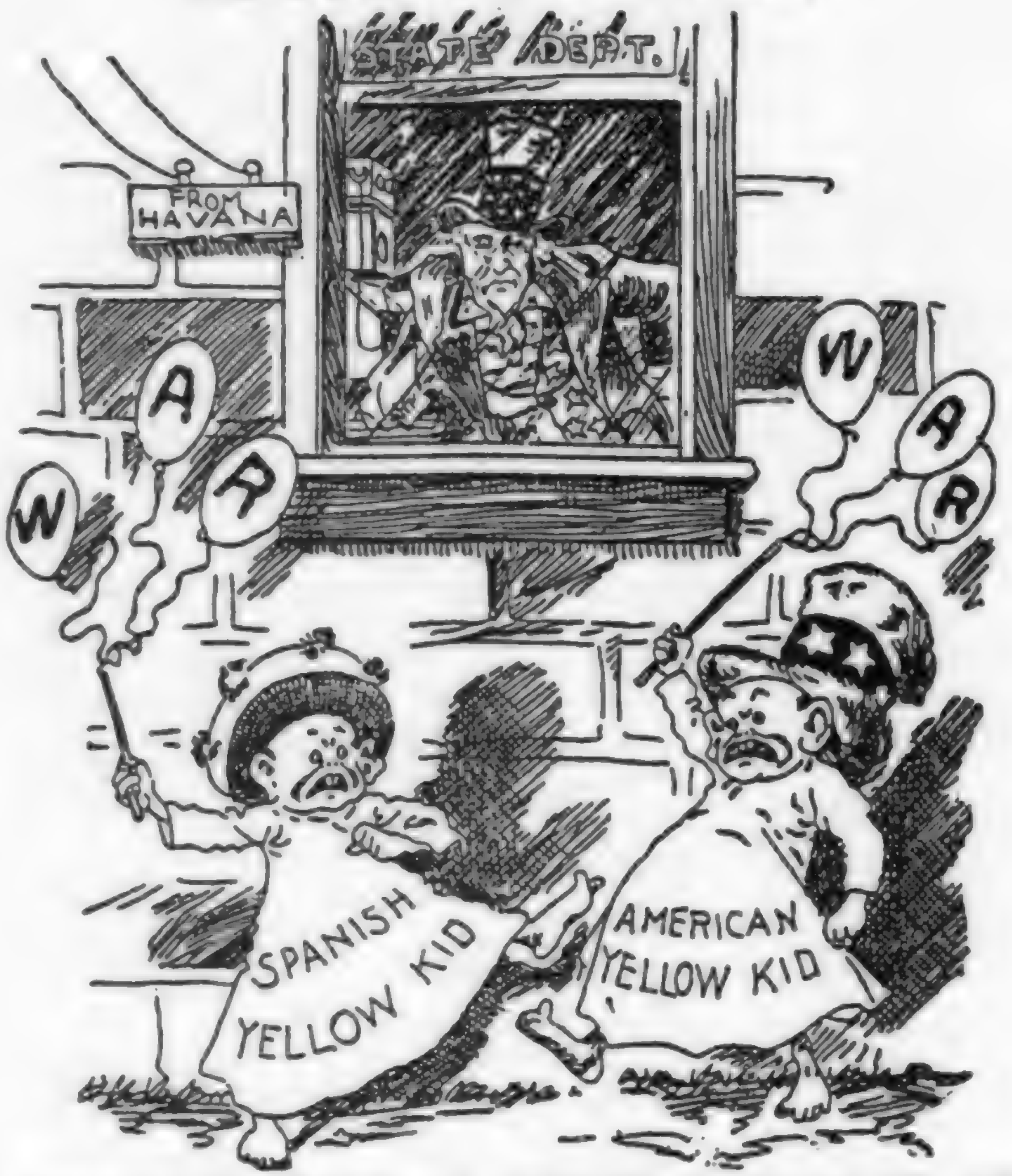
The *Philadelphia Times* was also credited for first publishing the "Special Yellow Kid War News," a news satire that was republished in the *New York Herald* on 28 February 1898. The special print section carried two mottos on the masthead, "Not to be believed" and "Printed to sell papers," and included four dubious news reports related to the Spanish-American conflict. Three of the "faked" news reports were from "special telegram[s]" and all inferred news from questionable sources. The implication is that the *World* and *Journal* were regularly publishing rumor and innuendo as news.

Ike Morgan, "Fighting Joe Wheeler Disperses the Yellow Journalists," *Chicago Times-Herald*, 5 September 1898, 3.


FIGHTING JOE WHEELER DISPERSES THE YELLOW JOURNALISTS.
JUSTICE
TRUTH
FACTS
YELLOW JOURNALISM
YELLOW JOURNALISM
YELLOW JOURNALISM
THOUSANDS OF SOLDIERS DYING OF DISEASE AND STARVATION
WAR DEPARTMENT SCANDAL
"I have just finished my daily inspection of the hospitals. With rare exceptions the sick are cheerful and improving."—(From General Wheeler's statement.

On 5 March 1898, the *Columbus Dispatch* published the cartoon "He Doesn't Mind Them" with an image of Uncle Sam (on the phone with Havana) looking out of a window of the State Department while the "Spanish Yellow Kid" and the "American Yellow Kid" angrily swing at each other with "WAR" toys, with a caption that "Uncle Sam [is] too busy to pay attention to Yellow Kid Journalism."[50] Not only were the New York newspapers fighting each other, but they were also waging a vitriolic campaign against the Spanish press.

The *New York Journal* published a series of cartoons in April 1898 that were related to the Spanish-American conflict and the Yellow Kid, but had nothing to do with a critique of yellow journalism.[51] The eleven cartoons appeared under the title *The Huckleberry Volunteers* and were drawn by none other than Richard Felton Outcault, the creator of the *Yellow Kid*. The last six of the eleven cartoons featured the return of the Yellow Kid as a legitimate character in a cartoon series, HE DOESN'T MIND THEM,



UNCLE SAM TOO BUSY TO PAY ATTENTION TO YELLOW KID JOURNALISM.

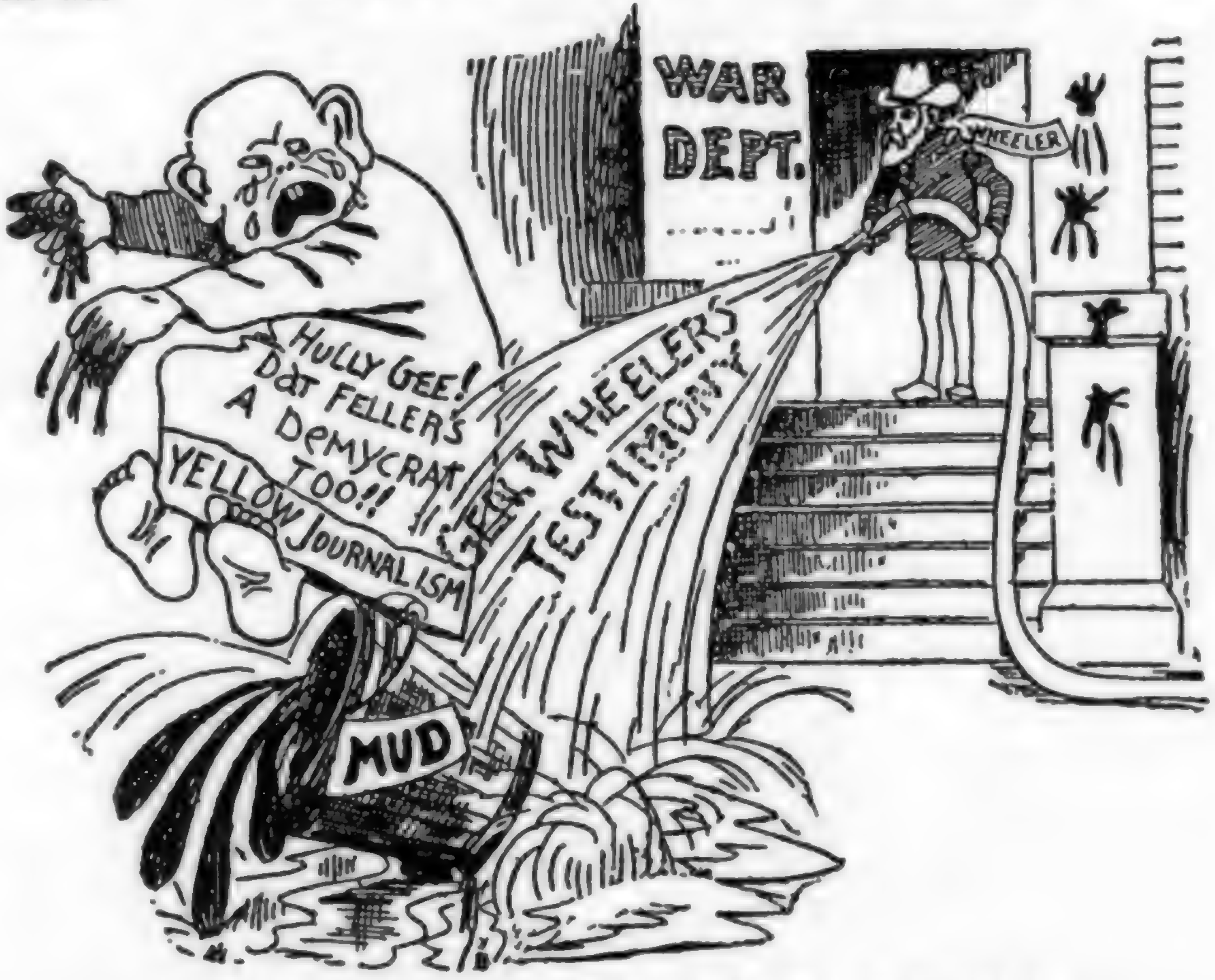
"He Doesn't Mind Them," unsigned editorial cartoon, *Columbus Dispatch*, 5 March 1898, 1.

albeit a shortlived one. It is possible that the Yellow Kid reappeared in this context to help diffuse the association between the cartoon character and the idea of yellow journalism.

The humor magazines *Bee*, *Judge*, and *Vim* published editorial cartoons featuring the Yellow Kid and images of Pulitzer and Hearst dressed as the Yellow Kid. J. Campbell Cory's cartoon of Hearst as the Yellow Kid had the publisher staring at the reader holding a bucket of paint in one hand and a paintbrush in the other, with the caption "Hully Gee. Spain tried to use de Joynal" written across the characteristic yellow nightgown.[52] Leon Barritt created two cartoons published in *Vim* in this vein with "The Big Type War of the Yellow Kids" and "Captured by the Yellow Kid." The first of Barritt's cartoons featured Hearst and Pulitzer dressed as barefoot Yellow Kids fighting over a large "star-spangled banner type" "W" (spelling out WAR) with lengthy captions on their nightgowns.[53] The second of Barritt's cartoons featured Hearst as the Kid on a Cuban beach holding a banner that proclaimed "The Yellow New York Journal Guards," with Hearst's nightgown exclaiming "Say I've got Spaniards to Burn See! N.B. A Spaniard given wid every copy of de Sunday Journal."[54] The cartoons published in *Judge* used the Yellow Kid character to satirize figures involved with Tammany Hall (particularly Governor Hill) and did not comment on yellow journalism.

The use of the Yellow Kid as an icon in editorial cartoons continued throughout 1898. Ike Morgan's 4 September "Yellow Kid's War on Soldiers' Families" features the Yellow Kid running through a cloud of smoke with women and children running in all directions behind him. The Kid carries a gun firing straight up in the air and a sword labeled "LIES," and he is wearing a military overcoat, munitions belt (with a skull and crossbones on the buckle), and a paper hat labeled "Yellow Journalism." The Kid's nightshirt carries the message "De army has no grub, no water, no beds, no medicine, no nuthin, dey are all dyin!" The caption below the cartoon reads "Yellow Journalist — 'Gee, but Ain't I Scarin' 'Em!'"[55] A second Morgan editorial cartoon appeared the following day with "Fighting Joe Wheeler Disperses the Yellow Jour-

"A Dampener for the Yellow Journals," unsigned editorial cartoon credited to the *Pittsburgh Chronicle-Telegraph*, *Columbus Dispatch*, 7 October 1898, 1.



A DAMPENER FOR THE YELLOW JOURNALS.
(Reproduced from Pittsburgh Chronicle-Telegraph by Our Special Artist.)

nalists," which features General Wheeler on a horse, wearing a plumed hat with the legend "Truth," brandishing a quill pen labeled "Justice," with saddlebags identified as "Facts." Wheeler bursts through a cloud and group of Yellow Kids (several with a "yellow journalism" on their nightgowns) who disperse in a broad panic at his appearance.[56] The two cartoons have similar graphic composition, with a central figure dispersing a crowd in clouds of smoke, and form complementary statements on the state and influence of yellow journalism.

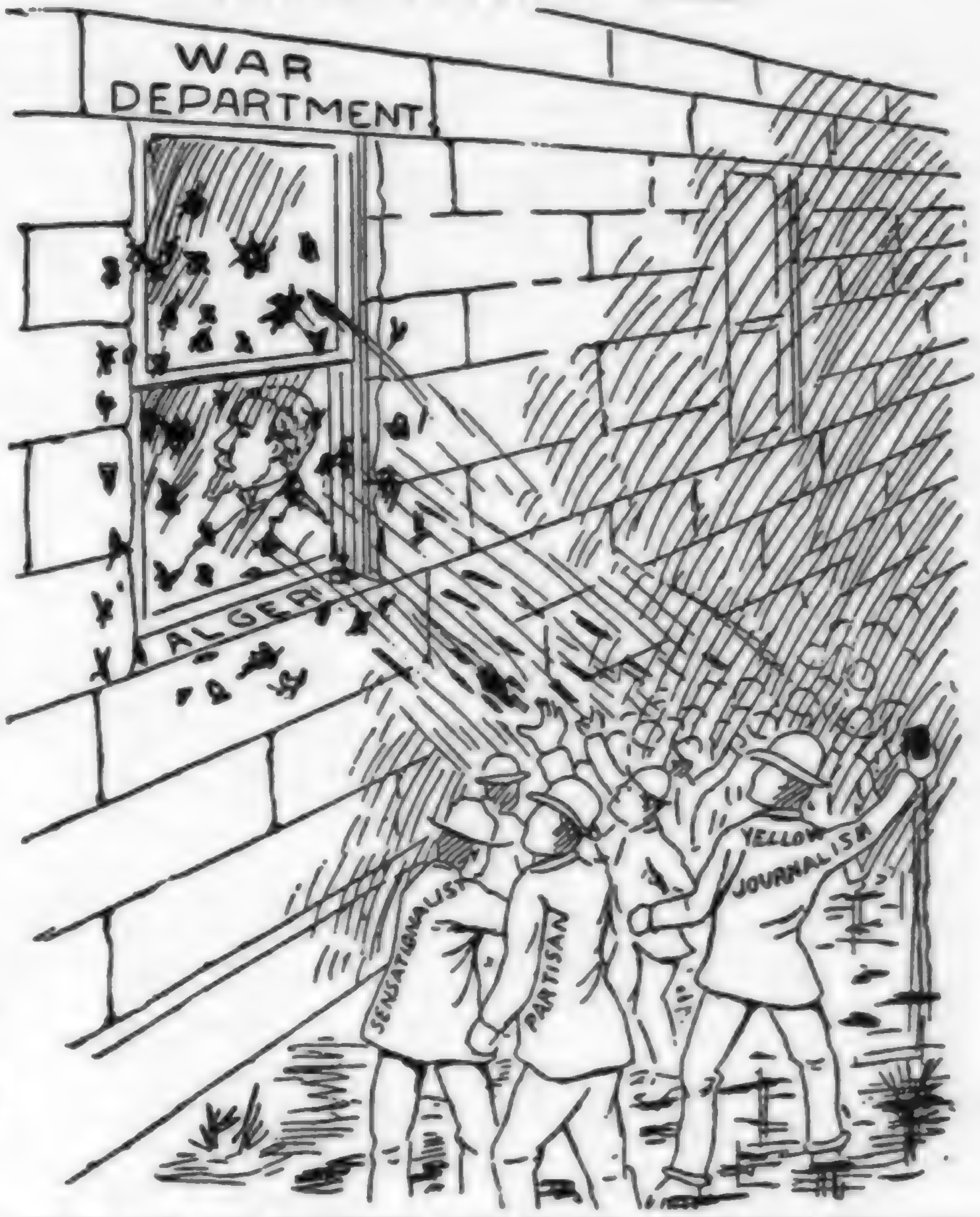
Another editorial cartoon from October 1898, "A Dampener for the Yellow Journals," features General Wheeler standing in the entrance of the War Department (besmirched with the Yellow Kid's muddy handprints) holding a firehose spraying out a jet of water (labeled "Gen. Wheeler's Testimony") on a weeping Yellow Kid (identified as "Yellow Journalism" with muddy hands and with a bucket of mud) with the nightgown caption reading "Hully Gee! Dat feller's a demycrat too!!"[57] The significance of these editorial cartoons is the clear link between the Yellow Kid character and the characterization of yellow journalism. The Yellow Kid became an icon of yellow journalism and synonymous with that concept, much as Uncle Sam became an icon for the spirit and guiding principals of the United States.

In the fall of 1898, Elizabeth Banks' article "American 'Yellow Journalism'" appeared in the British magazine *Nineteenth Century*. Banks noted that the phrase yellow journalism was inspired by the Yellow Kid controversies. Banks credited the editor of the *New York Sun*, Charles A. Dana, for coining yellow journalism in his immediate and vehement attacks on the *New York World* and *New York Journal*.

> Charles A. Dana, a journalist of the old school, who hated sensational journalism, wrote an editorial in the *Sun*, in which he noted the transfer of the "Yellow Kid" to its new quarters, referring to the two papers as "yellow journals," and their style of journalism as the "yellow journalism." Thereafter the *World* and the *Journal* and all other sensational newspapers in the United States became known as "yellow journals."[58]

Later accounts give the credit for coining the phrase to editors of other newspapers, including Ervin Wardman of the *New York Press*[59] and an anonymous editor from James Gordon Bennett's *New York Herald*.[60]

NEVER TOUCHED HIM.



THOSE WHO ARE THROWING MUD AT THE SECRETARY FIND SOME OF THE SLIME FALLING UPON THEMSELVES.

"Never Touched Him," unsigned editorial cartoon, *Columbus Dispatch*, 3 September 1898, 1.

It is clear that throughout 1898 the link between the Yellow Kid and yellow journalism was commonly understood. After this time the phrase continued to be used, but without the regular appearances of the Yellow Kid in either the *New York World* or the *New York Journal* the connection between the character and the phrase faded. Banks' article was the first of several that appeared in the following years which further defined, condemned, and defended the journalistic style.[61] Later discussions of yellow journalism did not include references to the Yellow Kid and narrowly discussed the mechanisms by which those newspapers operated.

Roy L. McCardell revived the connection for people interested in the history of cartoon art with his 1905 "Opper, Outcault and Company" in which he noted "the rivalry between the *World* and the *Journal* caused papers without the attractions of Mr. Outcault's and Mr. Luks' work to describe those papers as 'Yellow Kid journals,' and then, by dropping the monosyllable, to call them simply 'yellow journals.'"[62] It appears that McCardell's synopsis may be the basis for most later references to this link.

The existing records indicate that yellow journalism was initially coined to describe the Yellow Kid controversies between Pulitzer and Hearst. This connection, while noteworthy in the late 1890s, has largely become a matter of folklore, with a variety of origins attributed for yellow journalism persisting to the present day. It is not surprising that the namesake of the phrase was forgotten in the enormity and power of the epithet, but this connection must not be lost since it provides a fuller understanding of the Pulitzer-Hearst struggles and an indication of the impact of Richard F. Outcault's character. ●

NOTES

1. The earmarks of yellow journalism include the use of "scare-heads" (headlines that contributed a exaggerated urgency to the news reported), extensive use of drawings and photographs, reporting fraudulent events, the Sunday supplement (including comic strips, drawings, jokes and short stories), and sympathy campaigns for the lowly and downtrodden. See Frank Luther Mott, *American Journalism, A History: 1690-1960*, 3rd ed. (New York: Macmillan, 1962), 538-539.

2. Gertrude Jobes, *Dictionary of Mythology, Folklore and Symbols* (New York: Scarecrow, 1962), 1704.

3. Jobes, *Dictionary of Mythology, Folklore and Symbols*, 1704.

4. *Oxford English Dictionary*, 2nd. ed., v. XX, (Oxford: Clarendon Press, 1989), 718-724.

5. William Rose Benét, ed., *The Reader's Encyclopedia* (New York: Crowell, 1948), 1232-1233. The allusion to the yellow paper is also supported by one account which notes "Hearst *announced* himself as a 'yellow journalist,' believing that would incite curiosity and cause people to read the Hearst papers, which adopted the familiar saffron covering sheet. The *Journal* today, the Chicago *American* and other Hearst afternoon papers have a front and back page of this yellow-brown paper." See Ferdinand Lundberg, *Imperial Hearst, A Social Biography* (New York: Equinox, 1936. Rpt. New York: Arno/New York Times, 1970), 57.

6. Ivor H. Evans, ed., *Brewer's Dictionary of Phrase and Fable* (New York: Harper and Row, 1981), 1208-1209.

7. Joyce Milton, *The Yellow Kids: Foreign Correspondents in the Heyday of Yellow Journalism* (New York: Harper and Row, 1989), 41.

8. "Established a Record; Finish of the Examiner-Journal Bicycle Relay Race," *New York Times* 8 September 1896, 6. Report from the *New York Times* does not even mention "yellow fellow" in the context of the race, although others note this as an important factor in the publicity for the race.

9. W. A. Swanburg, *Citizen Hearst: A Biography of William Randolph Hearst* (New York: Scribner's, 1961). The "yellow fellow" discussion is on pp. 88-89, with the "Yellow Kid"/ "yellow journalism" link made on p. 82.

10. Milton, *The Yellow Kids*, 41. See "Established a Record; Finish of the *Examiner-Journal* Bicycle Relay Race," *New York Times* 8 September 1896, 6.

11. Milton, *The Yellow Kids*, 42.

12. Milton, *The Yellow Kids*, 43.

13. John K. Winkler, *William Randolph Hearst, A New Appraisal* (New York: Hastings, 1955), 10 note.

14. Martin Sheridan, *Comics and their Creators, Life Stories of American Cartoonists* (Boston: Hale, 1944), 57.

15. Coulton Waugh, *The Comics* (New York: Macmillan, 1947), 7.

16. "Ethics of 'Freak' Journalism," editorial, *New York Times* 24 September 1896, 4.

17. "The Sorrows of Freak Journalism," editorial, *New York Times* 25 December 1896, 4.

18. "'Beats' and 'Fakes,'" editorial, *New York Times* 16 February 1897, 6.

19. "Freak Journals Reprobated," *New York Times* 3 March 1897, 10; "Views of New Journalism," *New York Times* 4 March 1897, 3.

20. The *Mail and Express* editors were responding to "Newspaper Advertising," editorial, *New York Times* 10 March 1897, 6.

21. "Advertising in Yellow Journals," *New York Times* 12 March 1897, 6. The *Oxford English Dictionary* includes a reference to yellow journalism (linking the phrase to the Yellow Kid), but places its earliest reference to a quotation from the *Daily News* from 2 March 1898. The reference reprinted here from the *New York Times* is from March of the preceding year.

22. "'New Journalism' Rebuked," *New York Times* 18 March 1897, 1.

23. "'The Times' His Favorite," *New York Times* 21 March 1897, 4.

24. "An Unhappy World," editorial, *New York Times* 21 March 1897, 16.

25. "The 'Passionate Press Agent,'" editorial, *New York Times* 15 August 1897, 14.

26. "Instigating to Crime," editorial, *New York Times* 31 August 1897, 6.

27. "Ten Hours After the Bombardment Began," uncredited editorial cartoon/illustration, *New York Evening Journal* 16 February 1898, extra edition number 9, 3.

28. Elizabeth L. Banks, "American 'Yellow Journalism,'" *Nineteenth Century* August 1898, 330-331. Banks' article is especially fascinating in that she writes of her experiences and those of other women as "yellow women journalists." She notes that the yellow newspapers employed both sexes equally with a greater possibility of pay equity, but also with few qualms about endangering their female reporters if there were a major story to be gained.

29. The use of this typeface is included in Leon Barritt's editorial cartoon "The Big Type War of the Yellow Kids," published in *Vim* 29 June 1898, 16.

30. "Lies and War," editorial, *New York Times* 1 March 1898, 6.

31. "'Yellow Journalism' and the *Maine* Disaster," *Public Opinion* 3 March 1898, 263.

32. Quoted in "The Turning of the Yellow Worm," editorial, *New York Times* 12 March 1898, 6.

33. "Denounce 'Yellow Journals,'" *New York Times* 17 March 1898, 3.

34. "Yellow Journals and Yellow Readers," editorial, *New York Times* 18 March 1898, 6.

35. An American, "Yellow Journalism Nuisance," letter to the editor, *New York Times* 23 March 1898, 6.

36. W. W. Hallock, "Pernicious 'Yellow' Papers," letter to the editor, *New York Times* 28 March 1898, 5.

37. John H. Holmes, "The New Journalism and the Old," *Munsey's Magazine* April 1897, 76-79.

38. "Questions of Yellow Ethics," editorial, *New York Times* 27 July 1898, 6.

39. "Yellowness," editorial, *New York Times* 31 July 1898, 16.

40. Richard Felton Outcault, "How the Yellow Kid Was Born," *New York World* 1 May 1898, comic supplement, 7.

41. J. Campbell Cory, "Four Days More and the Political Campaign of '96 Will Be Over," editorial cartoon, *New York Journal* 30 October 1896, 5; Cory, "De're off in a bunch," editorial cartoon, *New York Journal* 2 November 1896, 3.

42. Luks' *Yellow Kid* made its last regular appearance in the *New York World* on 5 December 1897 (in "The Hogan's Alley Kids at the Continuous Performance"), but "Alex" and "George" continued to appear in various Luks cartoons, including "Mose's Incubator" through January 1898. Surviving a little longer, Outcault's Yellow Kid made its last regular appearance in the *New York Journal* on 6 February 1898, nine days before the sinking of the *Maine*. With Outcault's return to the *New York World* with "Casey's Corner" (13 February 1898), Luks discontinued regular use of any of the Yellow Kids, although Alex and George continued to appear periodically. One example is in "The Little Nippers in Their Great Wrestling Match for the Championship of the East Side" (*New York World* 24 April 1898).

43. E. A. Bushnell, "Our Correspondent's Idea of Speaker Reed," caricature of House Speaker Thomas B. Reed as the Yellow Kid, *Cincinnati Post* 5 February 1898, 1.

44. "A Jingo Uproar," unsigned editorial cartoon, *Columbus Dispatch* 25 February 1898, 1.

45. "Bart" [Charles Lewis Bartholomew], "War Has Been Declared: The Fearless Yellow Journals Open Up Operations on the Enemy," editorial cartoon, *Minneapolis Journal* 25 February 1898, 1; reprint *Cartoons of the Spanish-American War by Bart* (Minneapolis: Journal Printing Company, 1899).

46. Outcault and a business associate by the name of Connor assigned the rights to the *Yellow Kid* and *McFadden's Flats* to the McLaughlin brothers on 4 February 1898. The publisher of the *Philadelphia Times* was a McLaughlin, whose newspaper published Yellow Kid/yellow journalism cartoons later that month. It is likely that one of the brothers published the *Philadelphia Times*. Unfortunately this writer has not been able to further examine this relationship or closely review the *Philadelphia Times* from early 1898 by the time this article went to press. An examination of the *Philadelphia Times* from February through March 1898 might reveal more Yellow Kid related artwork and previously undiscovered yellow journalism cartoons.

47. "What is Behind the War Scare," unsigned editorial cartoon, credited to the *Philadelphia Times*, *Chicago Times-Herald* 1 March 1898, 1.

48. "The Yellow Kid at His Best," unsigned editorial cartoon, credited to the *Philadelphia Times*, *Chicago Times-Herald* 3 March 1898, 1.

49. "Bursting of the Yellow Kid's Balloon," unsigned editorial cartoon, credited to the *Philadelphia Times*, *Chicago Times-Herald* 4 March 1898, 1.

50. "He Doesn't Mind Them," unsigned editorial cartoon, *Columbus Dispatch* 5 March 1898, 1.

51. The series began with Richard Felton Outcault, *The Huckleberry Volunteers*, "They Are Fired by Patriotism, and Start Off to Exterminate Spain or Anything Else," cartoon, *New York Evening Journal* 8 April 1898, extra edition number 13, 12. The series ended with Outcault, *The Huckleberry Volunteers*, "They Begin to Think that War has its Pleasures, After All," cartoon, *New York Evening Journal* 22 April 1898, extra edition number 15, 12.

52. J. Campbell Cory, "William R. Hearst (The Yellow Kid)," editorial cartoon, *The Bee* 8 June 1898. Rpt. Oliver Carlson and Ernest Sutherland Bates, *Hearst, Lord of San Simeon* (New York: Viking, 1936) 65. The background of the cartoon carries several messages such as "De Joynal tinks Mr. Croker is real nice now!" "Extra! Extra!! Hully Gee EXTRA!" "Every millionaire that dont want to go to war must git a permit from de Joynal (I've got one)," "If you dont read de Joynal you dont git de news (about de Joynal)," and "An American paper for W. R. Hearst."

53. Leon Barritt, "The Big Type War of the Yellow Kids," editorial cartoon, *Vim* 29 June 1898, 16.

54. Leon Barritt, "Captured by the Yellow Kid," editorial cartoon, *Vim* 27 July 1898, 20.

55. Ike Morgan, "Yellow Kid's War on Soldiers' Families," editorial cartoon, *Chicago Times-Herald* 4 September 1898, 3. This cartoon also appeared in at least other one other newspaper redrawn, unsigned, and uncredited. See "The War on Soldiers' Families," unsigned editorial cartoon, *Columbus Dispatch* 9 September 1898, 1. For another example of Ike Morgan's work, see Stephen Hess and Milton Kaplan, *The Ungentlemanly Art, A History of American Political Cartoons* (New York: Macmillan, 1968), 47.

56. Ike Morgan, "Fighting Joe Wheeler Disperses the Yellow Journalists," editorial cartoon, *Chicago Times-Herald* 5 September 1898, 3.

57. "A Dampener for the Yellow Journals," unsigned editorial cartoon, credited to the *Pittsburgh Chronicle-Telegraph*, *Columbus Dispatch* 7 October 1898, 1.

58. Banks, "American 'Yellow Journalism,'" 329.

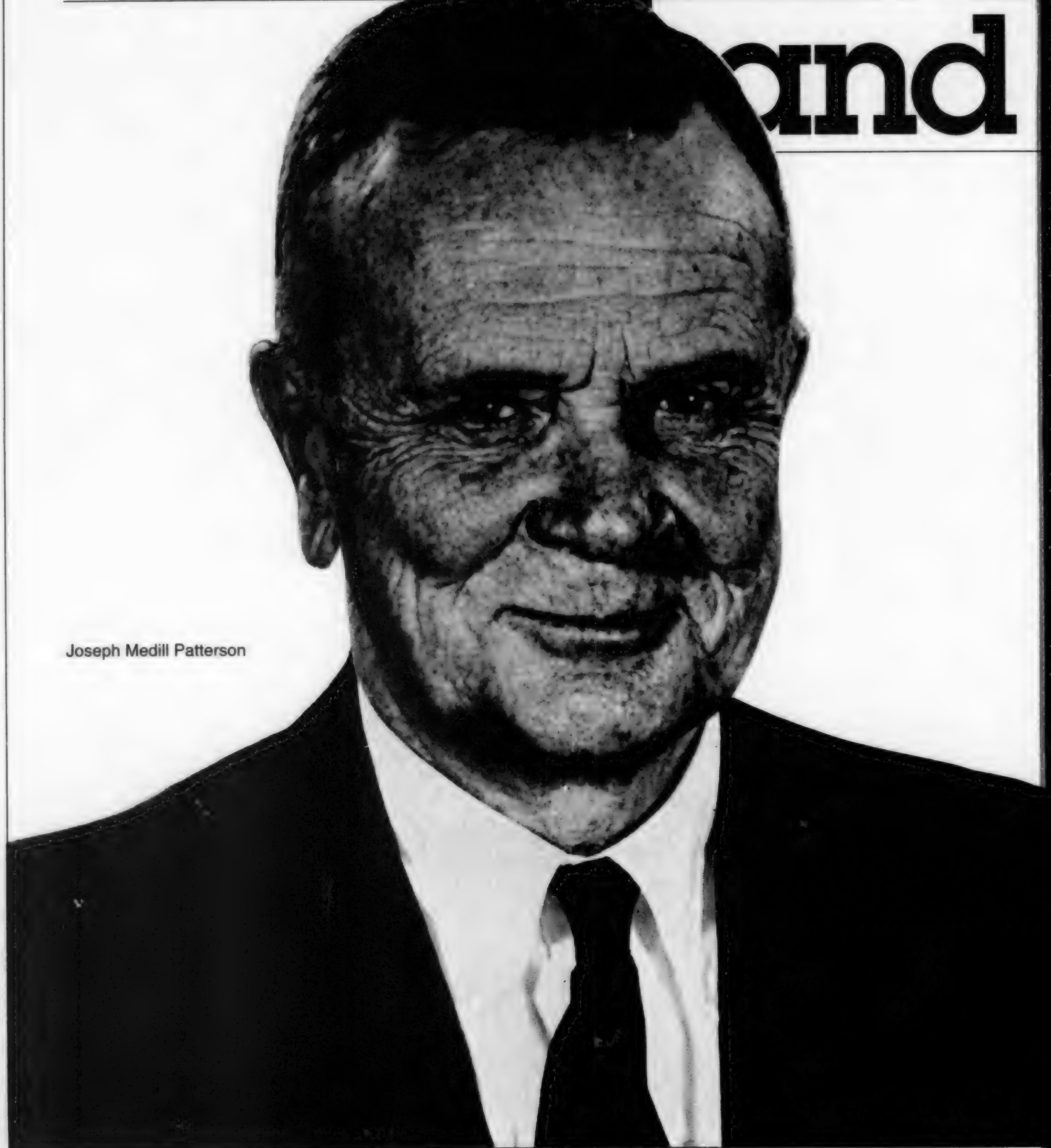
59. Mrs. Fremont Older, *William Randolph Hearst, American* (New York: Appleton, 1936) 148; John Tebbel, *The Life and Good Times of William Randolph Hearst* (New York: Dutton, 1952) 120-121; Milton, *The Yellow Kids*, 43.

60. Winkler, *William Randolph Hearst*, 10-12.

61. Other articles on the topic include "Other Side of Yellow Journalism," *Independent* 29 March 1900, 785-786; "Shades of Yellow in Journalism," *Outlook* 25 August 1900, 947; "Responsibility for Yellow Journalism," *Nation* 26 September 1901, 238; Arthur Brisbane, "The American Newspaper IV: Yellow Journalism," *Bookman* June 1904, 400-404; Lydia Kingsmill Commander, "The Significance of Yellow Journalism," *Arena* August 1905, 150-155; W. I. Thomas, "The Psychology of the Yellow Journal," *American Magazine* March 1908, 491-497; "Moral Menace of Yellow Journalism," *Current Literature* April 1908, 414-415; and "Theology and Yellow Journalism," *Biblical World* June 1909, 363-366.

62. Roy L. McCardell, "Opper, Outcault and Company: The Comic Supplement and the Men who Make It," *Everybody's Magazine* June 1905, 764-765; reprint, *Inks: Cartoon and Comic Art Studies* 2:2 (May 1995): 2-15.

The Captain and



Joseph Medill Patterson

A Capsule History of the Medium in its Fourth and Fifth Decades[1]

the Comics

BY ROBERT C. HARVEY

If circulation is what makes a newspaper great (and that is surely one of the measures of greatness in newspapering), then Joseph Medill Patterson knew more about how to achieve that greatness than any other man of his time: in circulation battles in both Chicago and New York, he soundly defeated the champion of the previous generation, William Randolph Hearst. Like Hearst, Patterson recognized the importance of comics in selling newspapers. One of his first acts upon assuming control in 1912 of his patrimony, the *Sunday Chicago Tribune*, was to add to the Sunday funnies his favorite strip, Rudolph Dirks' *Hans and Fritz*.[2] But Patterson was otherwise much different than Hearst in publishing comic strips. Hearst purchased established or proven talent; Patterson developed talent. Hearst's success as a press lord had rested almost entirely upon the size of his bankroll (and that was derived more from inherited mining interests than the newspapers he published); Patterson's, upon his uncanny understanding of what appealed to the ordinary citizen.

Despite his achievement in the realm of newspaper publishing (not to mention comic strip production), Patterson has received relatively little notice from the Boswells of journalistic moguls in America—particularly in comparison to Hearst, whose life and career have fascinated several biographers.[3] The celebration on these pages of the centennial of the American comic strip provides an occasion auspicious for correcting the oversight. Here, then, I would like to begin answering the question, What sort of man was it who so consistently pleased great numbers of readers of newspapers and comic strips? And along the way, we will look at some of the ways he shaped the comics his newspaper published. Because Patterson's career spanned the second most formative period in the development of the medium (the first decade embraced the all-important defining moments), his life in comics furnishes us with a microcosmic history of the American newspaper comic strip between roughly 1917 and 1940. In fact, given Patterson's pervasive influence on the cartoonists he worked with, he may even be seen as a catalyst in that history.

Patterson was born in 1879 to Chicago wealth and influence. His father was managing editor of the *Chicago Tribune*; his grandfather was founder of Lake Forest College and a satrap in the Republican Party. But Patterson would gain his extraordinary insight into human nature through the variegated experiences of a youth that his wealthy peers might say was misspent. He learned disdain for members of his class at Groton, a tony school for the scion of the rich and famous where his classmates sneered at his midwestern accent. Henceforth, he had no use for snobs, young or old. And disdain fostered a reformer's spirit. Moreover, he acquired by the experience a dread of ostentation and show that lasted throughout his life.[4]

He entered Yale in 1897, interrupting his tenure there for a year to serve an apprenticeship in the family calling. But his baptism in journalism was not performed at the family font: when he went to cover the Boxer Rebellion in ancient Imperial China in the summer of 1900, he went as an aide to a reporter for Hearst's *Chicago American*. In China, he doubtless witnessed the last flaunting of old style imperialism, the final flourish of traditional, pre-mechanized military campaigning, as the multinational force wound its way from Tientsin to besieged Peking under a rainbow of fluttering guidons. A wondrous sight, the mounted and trudging might of historic colonialism in full martial panoply.[5]

After his adventure in the Orient, Patterson returned to Yale, graduated in 1901, and joined his father's *Tribune* as a reporter. He found the work dull and left in order to throw himself into local politics, campaigning for municipal reform in Chicago. His performance eventually earned him a Republican seat in the Illinois House of Representatives in 1903. There he distinguished himself on at least one occasion by throwing an inkpot at the Speaker of the House during a heated debate on streetcar franchises. Then when Patterson learned that his election had been engineered by his father and Republican bosses, he resigned his seat, the fires of rebellion again banked.

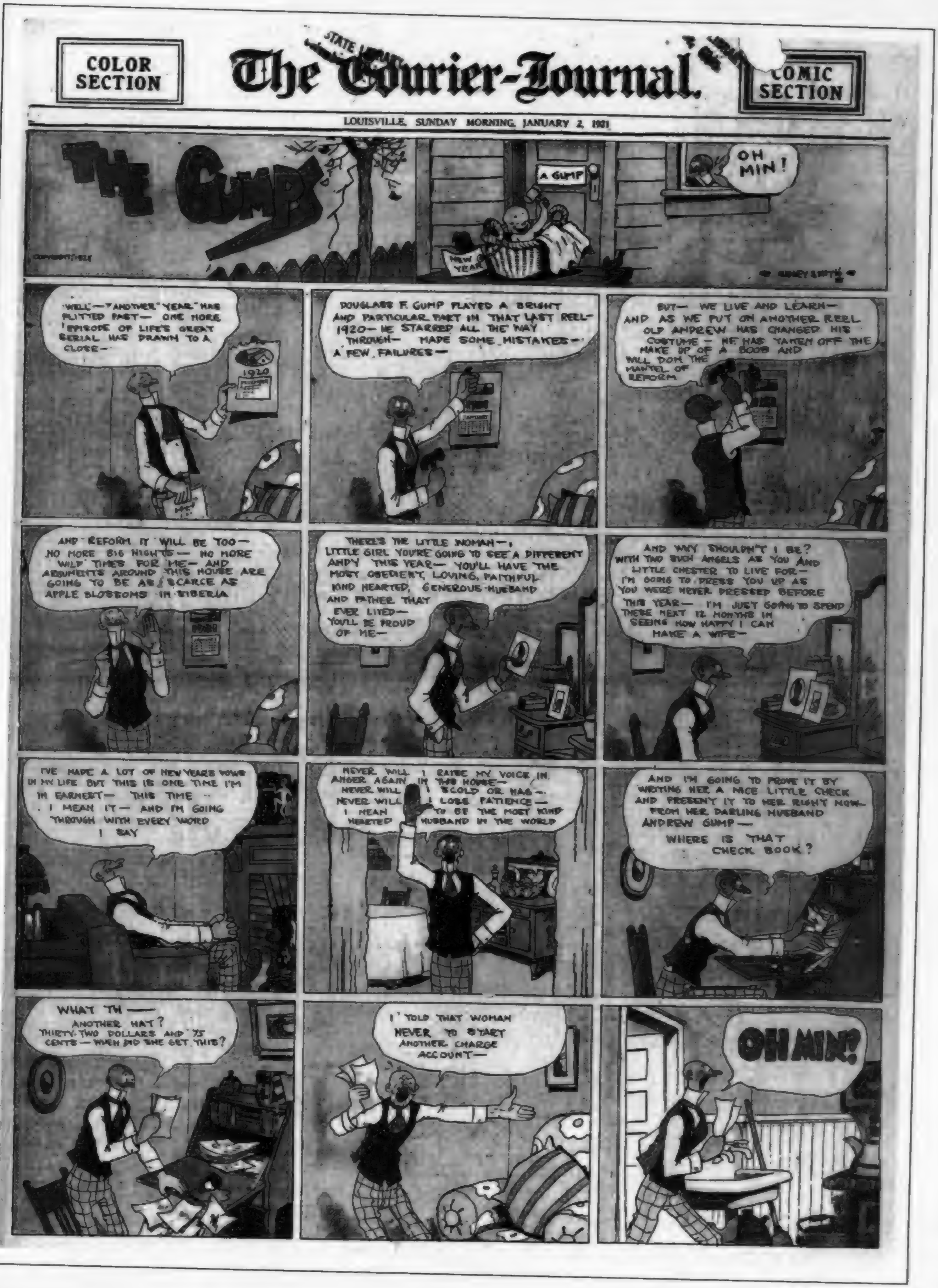
Patterson next scandalized his paternity by switching parties and working for Edward J. Dunne's Democratic campaign for mayor of Chicago. When Dunne won, Patterson served in his administration as Commissioner of Public Works. In 1906, he shocked his family once again: in a dramatic letter of resignation, he expressed a loathing for himself and all other wealthy persons who enjoyed the fruits of others' labors without working themselves and announced that he was becoming a Socialist and that he would thereafter earn his own living. To that purpose, he became a dairy farmer and a writer, producing Socialist tracts, plays (three of which were produced on Broadway), and novels (of which *A Little Brother of the Rich* was modestly successful); and in 1908, he served as campaign manager for Eugene Debs' bid for U.S. President.

By 1910, however, Patterson had become disillusioned with Socialism: the movement had too many talkers and too few doers. It was no more a practical means to the end of social reform than politics generally had proved. Coincident with his growing disaffection with Socialism was the death of his father, Robert W. Patterson. The throne at the *Chicago Tribune* stood empty, and Joseph Patterson and his aristocratic cousin, Robert McCormick, took their places at it. The newspaper community watched with fascination as the cousins assumed management of their legacy: disruptive quarrels between the Pattersons and the McCormicks were a Chicago legend, and everyone expected the cousins to provide juicy entertainment by ripping the *Tribune* to shreds in a struggle for control. Everyone was disappointed. The cousins, it turned out, were the best of friends. Each regarded the other with genuine admiration and affection, and although they disagreed on some matters affecting the *Tribune's* editorial stance, they were determined to end the historic family feuding. As a step in this direction, they made a unique arrangement on the editorial page: by the unprecedented device of alternating the top responsibility month by month, the Bourbon and the erstwhile Bolshevik shared editorial control while at the same time avoiding daily disputes. (They each also modified the extremities of their differing views so the paper would not have an editorial policy with a split personality.)

While the cousins shared over-all control of the *Tribune*, each followed his own bent in choosing an aspect of newspaper management in which to concentrate his energies. McCormick devoted himself to the business side. To the editorial side, Patterson brought the perspective of a disillusioned idealist, a man born to power who had thus far been frustrated in his rebellious attempts to exercise it. He brought also the insights gained through his associations with state and city machine politicians and with blue-collar Socialists and parlor pinks and through his modest success as a popular playwright and novelist. To these experiences, he would add those of war correspondent in Vera Cruz during the Mexican troubles of 1914 and of commanding officer of Battery B during World War I.

When the United States entered the War, Patterson joined up. He turned down a commission in the Illinois National Guard, enlisting instead as a buck private, but by the time his unit (among the first called up as part of the famous Rainbow Division comprised of Guard units from all the states) was sent to France in February 1918, he had worked up the ranks to Captain, a title he would invoke the rest of his life. Battery B saw action in five major campaigns in 1918, spending about two hundred days of its thirteen-month tour in line service with little relief. Somewhere during the months of forced marches and rainy nights in muddy gun emplacements amid the stench of rotting bodies, Patterson was wounded. He was also gassed and spent time in a field hospital. But mostly, he was on the line with his unit. With status enough to have claimed a stateside job or a staff post, Patterson earned the regard of his men for being one of them, a volunteer in the mud with other volunteers. He often went on dangerous patrols when he could have sent someone else. Under fire, he showed more consideration for the safety of his troops than for his own, earning the

Sidney Smith, *The Gumps*, 2 January 1921. Richard D. Olson Collection, The Ohio State University Cartoon Research Library. Reprinted by permission of Tribune Media Services.



COLOR SECTION

The Courier-Journal

COMIC SECTION

LOUISVILLE, SUNDAY MORNING, JANUARY 2, 1921

THE GUMPS
A GUMP
OH MIN!
NEW YEAR
COPYRIGHT 1921
SIDNEY SMITH
"WELL"—"ANOTHER" YEAR HAS FLITTED PAST— ONE MORE EPISODE OF LIFE'S GREAT SERIAL HAS DRAWN TO A CLOSE—
1920
DOUGLASS F. GUMP PLAYED A BRIGHT AND PARTICULAR PART IN THAT LAST REEL— 1920— HE STARRED ALL THE WAY THROUGH— MADE SOME MISTAKES— A FEW FAILURES—
BUT— WE LIVE AND LEARN— AND AS WE PUT ON ANOTHER REEL OLD ANDREW HAS CHANGED HIS COSTUME— HE HAS TAKEN OFF THE MAKE UP OF A BOOB AND WILL DON THE MANTEL OF REFORM
AND REFORM IT WILL BE TOO— NO MORE BIG NIGHTS— NO MORE WILD TIMES FOR ME— AND ARGUMENTS AROUND THIS HOUSE ARE GOING TO BE AS SCARCE AS APPLE BLOSSOMS IN SIBERIA
THERE'S THE LITTLE WOMAN—, LITTLE GIRL YOU'RE GOING TO SEE A DIFFERENT ANDY THIS YEAR— YOU'LL HAVE THE MOST OBEDIENT, LOVING, FAITHFUL KIND HEARTED, GENEROUS HUSBAND AND FATHER THAT EVER LIVED— YOU'LL BE PROUD OF ME—
AND WHY SHOULDN'T I BE? WITH TWO SUCH ANGELS AS YOU AND LITTLE CHESTER TO LIVE FOR— I'M GOING TO PRESS YOU UP AS YOU WERE NEVER PRESSED BEFORE THIS YEAR— I'M JUST GOING TO SPEND THESE NEXT 12 MONTHS IN SEEING HOW HAPPY I CAN MAKE A WIFE—
I'VE MADE A LOT OF NEW YEARS VOWS IN MY LIFE BUT THIS IS ONE TIME I'M IN EARNEST— THIS TIME — I MEAN IT— AND I'M GOING THROUGH WITH EVERY WORD I SAY
NEVER WILL I RAISE MY VOICE IN ANGER AGAIN IN THIS HOUSE— NEVER WILL I SCOLD OR NAG— NEVER WILL I LOSE PATIENCE— I MEAN TO BE THE MOST KIND HEARTED HUSBAND IN THE WORLD
AND I'M GOING TO PROVE IT BY WRITING HER A NICE LITTLE CHECK AND PRESENT IT TO HER RIGHT NOW— FROM HER DARLING HUSBAND ANDREW GUMP— WHERE IS THAT CHECK BOOK?
WHAT TH —— ANOTHER HAT? THIRTY-TWO DOLLARS AND 75 CENTS — WHEN DID SHE GET THIS?
I TOLD THAT WOMAN NEVER TO START ANOTHER CHARGE ACCOUNT—
OH MIN!

affectionate nickname "Aunt Josie" because of his sometimes extreme concern for his men. (They also called him "Sloppy Joe"—a doubtless complimentary allusion to an eccentric negligence in dress that remained with Patterson all his life.[6])

Patterson may not have been one of the ordinary people, but he had been close enough to enough varieties of them to acquire an acute perception of their wants and needs. That understanding he would apply to building the circulation of the *New York Daily News*, which he launched after the War.

America's first successful tabloid, the *Daily News* was an epochal journalistic phenomenon. Its first issue hit the streets with 150,000 copies on 26 June 1919. Sales flagged that summer but picked up again in the fall and grew steadily thereafter. By October 1923 (only four-and-a-half years after its launch), it had moved from last place among New York's eighteen daily papers to first in the nation with a daily average circulation of more than 600,000. Patterson had learned much about building the circulation of a big city newspaper while editor of the *Tribune*, and he applied those lessons in New York. Believing that people wanted more romance and adventure than their ordinary lives afforded them, Patterson produced an outrageous, sobby, glamorous sheet featuring sex and scandal, pictures and contests—a three-ring circus of sensation and entertainment. Tradition has it that it was a contest that doubled the *News'* circulation in the autumn of 1919—a limerick contest in which readers competed for the $100 prize by supplying the fifth lines to the four printed in the paper. Patterson attributed the growth surge that fall to New Yorkers' discovery of the convenient size of the *News*: the tabloid was easy for commuters to hold and read. But the contests went on—coloring contests, beauty contests, lucky name contests (based upon horoscopes), tongue twister contests, solve-the-mystery contests, and so on. Other features included columnists of every stripe (gossip, political opinon, health and beauty, sports), racing entries, movie listings, and comics. All attracted readers. And when the *News* added an eight-page color comics section to its Sunday edition on 12 February 1923, circulation increased by 65,000 (up twenty percent), ringing testimony to the commercial power of the funnies.[7]

At first, Patterson managed the paper from his office at the *Chicago Tribune* in Illinois, employing both telephone and telegraph and making frequent visits to the New York offices. By 1926, the *Daily News* had achieved financial stability, and the Captain could restrain himself no longer. He moved to New York to assume direct daily control of the tabloid, retaining only a financial interest in the *Tribune*. At last, the somewhat uneasy editorial partnership the cousins had endured while sharing the helm of the *Tribune* was dissolved: now each cousin had his own paper and could follow his editorial instincts unencumbered by considerations of the other's view.

Patterson had been in command of the *News* all along, but now he was in the midst of its daily evolutions, where his on-the-spot decisions could influence every edition before the paper hit the stands. He took a cubbyhole office on the fourth floor of the building, but he spent most of his time stalking his staff in every department of the paper. By the time the Captain reached the building at about ten o'clock in the morning, he had already worked his way through every morning newspaper in New York City, and he brought this familiarity with the day's news to every stop on his rounds, expecting to find his editors similarly informed.[8]

Walking with a heavy, decisive step, Patterson first prowled the newsroom for an informal look at what was going on. Then he stopped at the city desk to discuss the day's news and to issue instructions about how it should be handled. He often discussed stories with the reporters assigned to them, and he never hesitated to tell them how to write their leads. A concise, thoughtful and incisive prose stylist himself, the Captain liked short, punchy writing in both newsstories and picture captions, and he gave bonuses for particularly telling paragraphs. He stopped at the picture desk to review the photos that were candidates for the day's issue and to order special coverage. Patterson was not good at visualizing, so later in the day, his editors produced mock-up pages with photostats of the pictures pasted into position for his approval.

On Thursdays, Patterson made a lengthy visit to the Sunday department. A special chair was reserved for the Captain on these occasions, but Patterson was out of the chair as much as he was in it during the conference. A restless man, Patterson would squirm in his seat, crossing and uncrossing his legs and tilting the chair far back, clasping heavy, thick hands behind his head. Abruptly, he would get up, stretch, pace a bit, and then drop back into the chair. During these visits, Patterson would originate several stories, often discussing their treatment directly with the reporters or with the picture editor.

Late each morning, Patterson met in his office with editorial writer Reuben Maury and C. D. Batchelor to formulate the next day's editorial proclamations. Patterson and Maury talked, and

Batchelor, the *News* editorial cartoonist, sketched while he listened. After the meeting, Maury would convert the Captain's pronouncements into the pithy colloquial language for which the *News* editorials became famous, setting a fashion for readable and easily understood editorial writing.

Patterson's constant presence in every department of the *News* heightened the normal tension that springs from meeting hourly production deadlines, but his vigilance also assured that the paper would be produced in exact accordance with his vision for it. Although he was aided by a succession of able editors and skilled reporters who translated his ideas into print better than he could, the *News* was very much a one-man paper. The superior coverage that the *News* gave the big stories of the twenties attested to the Captain's acute news sense. He anticipated the importance of Charles Lindbergh's solo trans-Atlantic flight, for instance, just as he knew what the news value of a picture of Ruth Snyder being electrocuted would be. One fuzzy photograph of the blindfolded murderer seated in the electric chair as the deadly current coursed through her body sold a million extra copies of the *News*.

Keen newsman though Patterson was, the newsman was less important to the success of the *News* than the common man in him. The Captain prided himself on his celebrated grasp of human nature (particularly at its lower levels), and to buttress his opinions, he engaged in a unique kind of readership survey. Periodically, with editors and subeditors in tow, Captain Patterson led forays into the streets and subways of New York, peering over the shoulders of *News* readers to see what they were reading. On other occasions, Patterson would eat alone at cafeterias and automats, eavesdropping on the conversations at nearby tables to find out what the masses were thinking. Sometimes (legend has it) he would dress as a bum and mingle with the dregs of society in the Bowery. Scarcely scientific, this method of studying human nature probably did little more than confirm Patterson's opinions. But his opinions, judging from the success of the *News*, were unerring enough in themselves.

The subjects and their treatment in the paper were determined largely by instinct—Patterson's instinct. Writing a history of the *News* in 1969, Leo McGivena, who had served in various promotional capacities on the paper since its beginning, made note of this vital ingredient of a newspaper's success:

> An editor is largely a creature of instinct—an instinct that assesses and calibrates the degree of public interest and response to a topic or event. He is often a hunch player, sometimes prophetic. He may sense a need to know, a ground swell of opinion or sentiment. He is part detective; an out-of-character act or utterance by a prominent person may indicate or predicate newsworthy consequences. Invariably he is an innovator . . . some editors are brief-blooming, do not outlast their early period. Patterson carried the *News* through the frivolous 1920s, the serious depressed thirties, the crucial World War II years, without ever losing the perspective of the public or its patronage.[9]

A *Chicago Tribune* editorial that appeared when Patterson died in 1946 denied that the Captain had a formula for the success of the *News*:

> What he had was something infinitely more precious, and that was a sure sense of what the masses of people, rich and poor, smart and dumb, were interested in and how to tell it to them. The Tribune-News comic strips disclose this understanding, but it should not be forgotten that what he did in developing these cartoons here in Chicago and later in New York offers merely one evidence of his ability to penetrate the minds and hearts of people. His whole paper and the feature pages of the *Tribune* as well tell the same story.[10]

Captain Patterson was undoubtedly interested in people and in what concerned them. But he was not one of them. He was a loner, psychologically withdrawn (partly out of the conviction that a publisher should have no close friends in order to prevent his feelings for them from coloring his judgments). He disliked shaking hands and avoided it when he could. And on occasion he displayed an unexpected shyness.

John McCutcheon, the *Chicago Tribune's* editorial cartoonist for a generation, got to know Patterson better than most of the Captain's employees. Patterson took McCutcheon with him to Europe in 1915 to inspect the embryo war, and the two spent several months together, sharing a cabin on the ship to France and a hotel room in Paris. On the trip across the Atlantic, they played dominoes by the hour and talked. McCutcheon, older than his companion and already long established as the star of the *Tribune's* front page, was interested in discovering his new boss's philosophy. "He had a keen zest and curiosity about life, a great desire for firsthand experience," McCutcheon wrote years later. "He was intellectually honest, and though one might not agree with his opinions, one respected his courage in asserting them. I could not imagine Joe Patterson misrepresenting a fact although the truth might be awkward and have unpleasant consequences."[11] In France, the two indulged a common love of adventure one day at Villacoublay when the French offered them a chance at flying in one of their new monoplanes.

After three months, Patterson left Paris and returned to Chicago. McCutcheon, who had traveled the world extensively, was sorry to see him go: "One could not have wished for a more interesting and companionable shipmate," he said. "In those days, Joe never asserted the importance which his position gave him, and it was not difficult to abandon the relation of employer and employee." The feeling was mutual: Patterson often said that McCutcheon was the only person with whom he really liked to travel. The two took several trips together in later years until the Captain moved permanently to New York. Curiously, before the Paris trip, McCutcheon heard through a mutual friend that Patterson was almost afraid to go with him because he liked him so much, and "he felt certain we would not come back friends. This was his way of saying that he considered himself very hard to get along with."

Although nothing in the *Daily News* was too trivial to evade the Captain's attention, he concentrated, as he had in Chicago, on improving and increasing the paper's feature material—including, especially, the comics. Because Patterson's forte was features, he also ran the Tribune-News Syndicate, which was therefore headquartered in New York. Arthur Crawford, whom Patterson had named head of the syndicate, was little more than an administrator: Patterson made all the important decisions for the operation. Day-to-day implementation of his decisions was entrusted to his assistant, Mollie Slott, who, in the normal course of events, became the defacto manager of the syndicate.

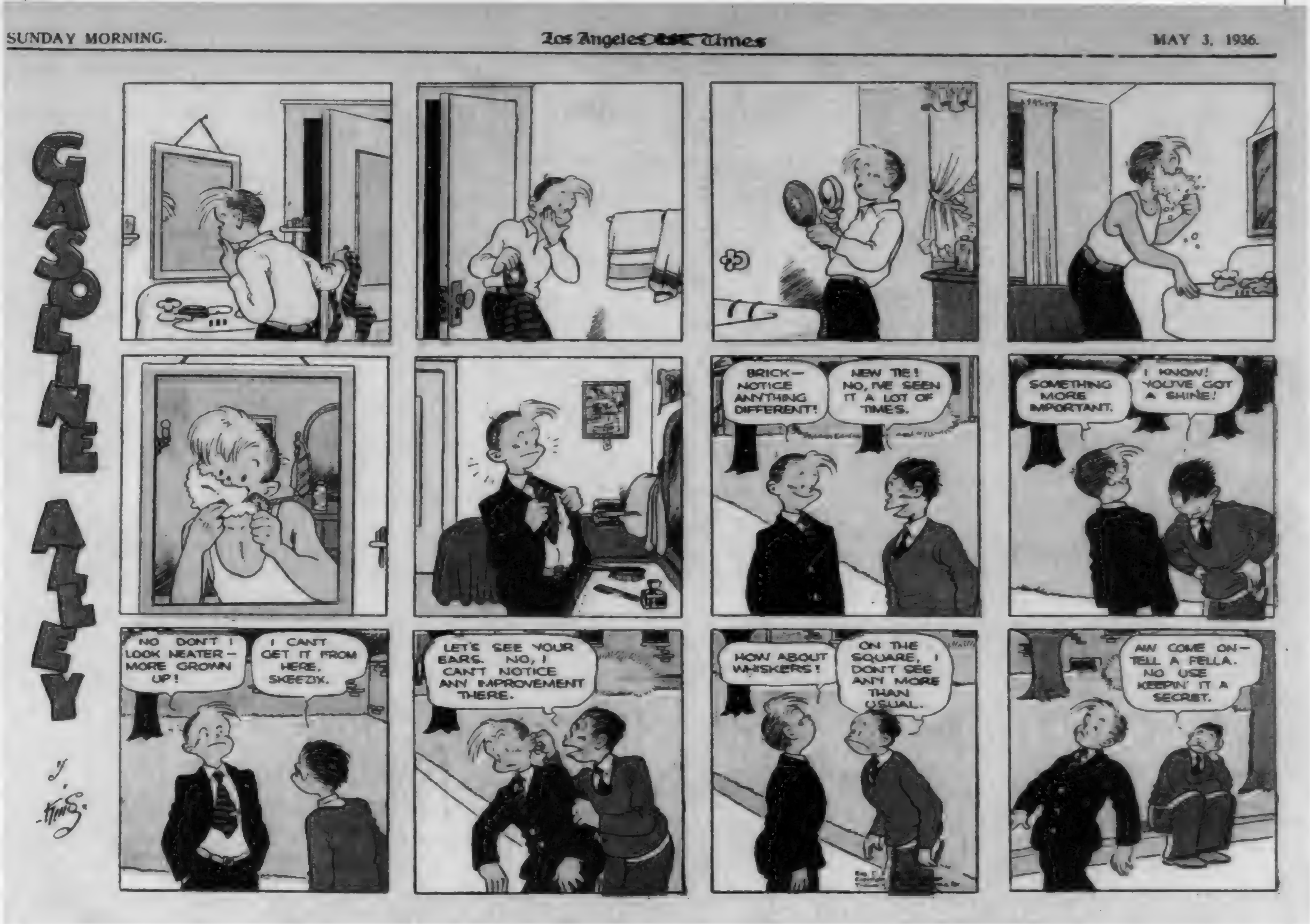
The War had interrupted Patterson's program for developing new comic strip features for the *Tribune.* Four years after adding *Hans and Fritz* to the Sunday line-up, he had introduced (in May 1914) William Donahey's *Teenie Weenies*, a Sunday feature aimed directly at kids. It was the first strip Patterson selected for its juvenile appeal—and it would be the last. The Captain quickly realized that comics, like everything else in a newspaper, had to attract adults: it was adults who bought the papers. His next comic strip reflected this conviction. With this strip, it is often said, Patterson also invented the continuity comic strip. Maybe, maybe not. But even if he did not invent the story strip, Patterson certainly midwifed at its birth and nursed it into healthy infancy.

Patterson's inspiration for a comic strip that told a continuing story from day to day may have arisen from his earlier experiences while in charge of the *Sunday Chicago Tribune.* He started running a directory of current attractions in Chicago's movie theaters, and, noting the favorable reader response, he soon hit upon another way to capitalize upon the popular fascination with the flickers. Making a deal with William Selig, the producer of one of the first movie serials, *The Adventures of Kathlyn*, Patterson began on 4 January 1914, to publish the written version of each week's installment the week before the film version appeared. Readers could win prizes by guessing the solutions to mysteries in each week's printed episode. *Kathlyn* ran for twenty-six weeks, and each week the *Tribune's* circulation department had to increase news agents' orders by hundreds of copies.[12]

The lesson was not lost on Patterson. He continued to run written versions of serial thrillers, and the success of these features (together with that of serialized popular fiction, which he also published in the *Sunday Tribune*) doubtless lodged in a corner of his brain an idea that he would later introduce into the medium of comic strips. A basic ingredient of the installment stories he was publishing was *continuation*: readers, newspaper buyers, had to buy next week's *Sunday Tribune* to see how the stories came out. They had to go on buying the next week's edition as long as the story continued.

Comic strips that told continuing stories had been around long before Captain Patterson took an interest in the idea.[13] But even if he did not invent the concept, he helped refine it in a way that opened the door to the future, to continuity strips of exotic adventure: *The Gumps* made suspense the driving mechanism of the continuing story strip. And because *The Gumps* was syndicated and distributed to many papers around the nation, it had a greater impact upon the medium than any of the earlier attempts at continuity strips.

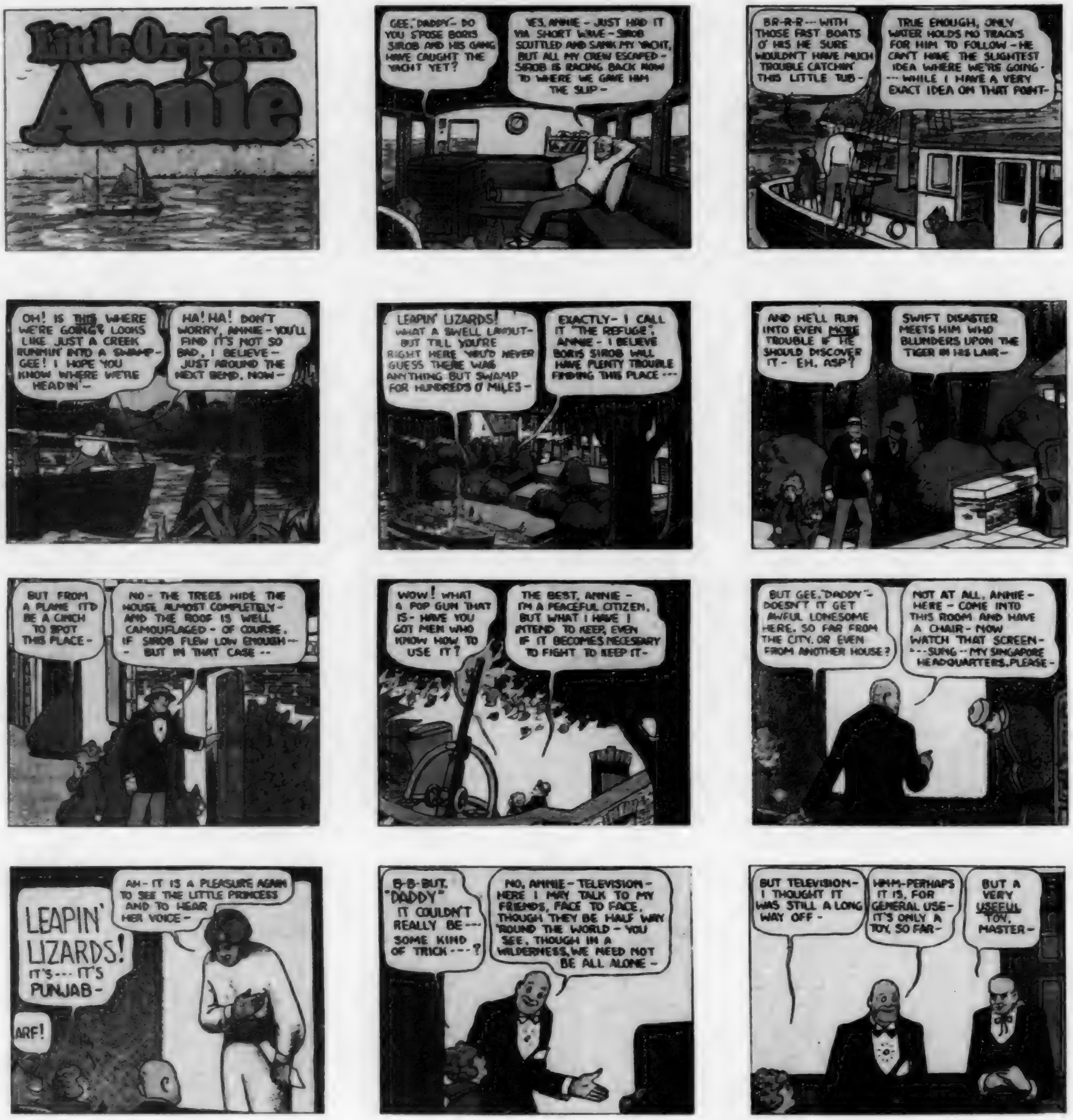
When Patterson began thinking about a new comic strip in early 1917, he envisioned a strip about real people who would become involved in situations with which *Tribune* readers could identify. Doubtless in conceiving the strip, Patterson harkened back to the novels he had written in his youth when influenced by the social realism of Theodore Dreiser. The strip would achieve both comedy and catastrophe by focusing on an average lower middle class family whose aspirations and adventures would mirror the ambitions and appetites of the *Tribune's* readers as Patterson imagined


SUNDAY MORNING.
Los Angeles Times
MAY 3, 1936.
GASOLINE ALLEY
by KING
BRICK— NOTICE ANYTHING DIFFERENT!
NEW TIE! NO, I'VE SEEN IT A LOT OF TIMES.
SOMETHING MORE IMPORTANT.
I KNOW! YOU'VE GOT A SHINE!
NO DON'T I LOOK NEATER— MORE GROWN UP!
I CAN'T GET IT FROM HERE, SKEEZIX.
LET'S SEE YOUR EARS. NO, I CAN'T NOTICE ANY IMPROVEMENT THERE.
HOW ABOUT WHISKERS!
ON THE SQUARE, I DON'T SEE ANY MORE THAN USUAL.
AW COME ON— TELL A FELLA. NO USE KEEPIN' IT A SECRET.

Frank King, *Gasoline Alley*, 3 May 1936. Richard D. Olson Collection, The Ohio State University Cartoon Research Library. Reprinted by permission of Tribune Media Services.

them. In christening the strip family "the Gumps," Patterson employed a slightly derisive term that he and his sister Cissie had applied as children to loudmouth adults.[14] In Andy Gump's case, the name was a self-fulfilling prophecy. To produce the strip, Patterson turned to the *Tribune's* staff of cartoonists and picked Sidney Smith, a somewhat baffling choice. Smith was drawing *Old Doc Yak*, a silly slapstick romp about a goat and his son, Yutch, about as far from Dreiser's gritty realism as vaudeville is from Shakespearean tragedy. Whatever Patterson's reasons, Smith turned out to be an inspired choice.

Given Patterson's proprietary, almost paternal, feeling about *The Gumps*, it would be difficult to imagine Smith doing a continuing story without Patterson's approval—if not at his express suggestion. Although Smith offered a slight thread of continuity in the strip from the beginning on 12 February 1917 (the Gumps move into the house Doc Yak is renting, displacing the goat—and his strip—from the paper), he did not hit his stride with suspenseful reportage until February 1921, when Andy's millionaire relation, Uncle Bim, falls into the clutches of the Widow Zander, a gold-digging damsel whose marital intentions for Bim threaten Andy's hopes of inheriting his uncle's fortune (a preoccupation that animates many of Andy's soliloquies over the years). Once Smith warmed to his task, he soaped his stories with every sudsy bubble of melodrama he could squeeze out of his pen. He was able to prolong the Widow Zander affair for most of 1921 and into the

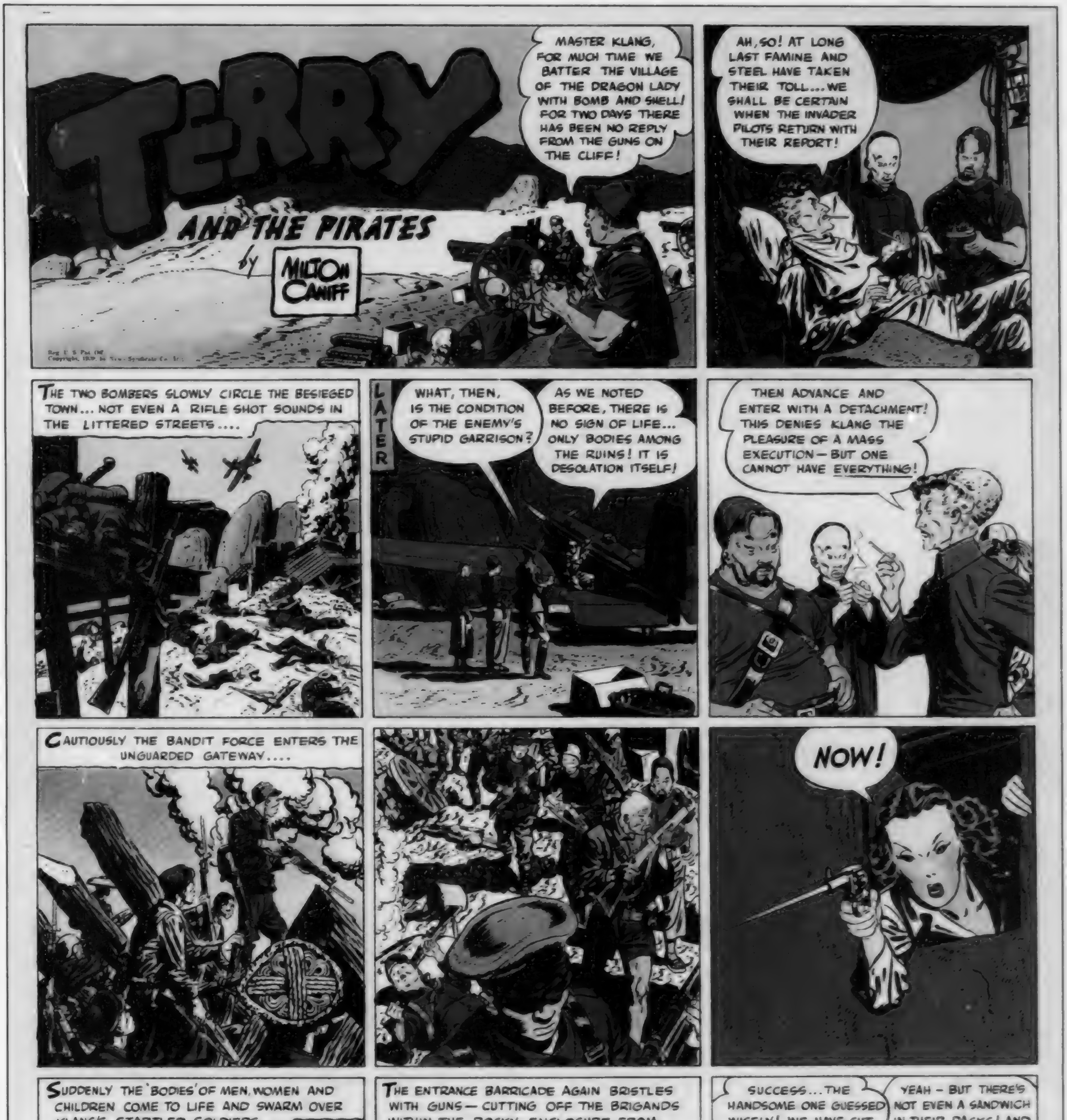

Little Orphan Annie
GEE, "DADDY"- DO YOU S'POSE BORIS SIROB AND HIS GANG HAVE CAUGHT THE YACHT YET?
YES, ANNIE - JUST HAD IT VIA SHORT WAVE - SIROB SCUTTLED AND SANK MY YACHT, BUT ALL MY CREW ESCAPED - SIROB IS RACING BACK NOW TO WHERE WE GAVE HIM THE SLIP -
BR-R-R --- WITH THOSE FAST BOATS O' HIS HE SURE WOULDN'T HAVE MUCH TROUBLE CATCHIN' THIS LITTLE TUB -
TRUE ENOUGH, ONLY WATER HOLDS NO TRACKS FOR HIM TO FOLLOW - HE CAN'T HAVE THE SLIGHTEST IDEA WHERE WE'RE GOING - --- WHILE I HAVE A VERY EXACT IDEA ON THAT POINT -
OH! IS THIS WHERE WE'RE GOING? LOOKS LIKE JUST A CREEK RUNNIN' INTO A SWAMP - GEE! I HOPE YOU KNOW WHERE WE'RE HEADIN' -
HA! HA! DON'T WORRY, ANNIE - YOU'LL FIND IT'S NOT SO BAD, I BELIEVE - JUST AROUND THE NEXT BEND, NOW -
LEAPIN' LIZARDS! WHAT A SWELL LAYOUT - BUT TILL YOU'RE RIGHT HERE YOU'D NEVER GUESS THERE WAS ANYTHING BUT SWAMP FOR HUNDREDS O' MILES -
EXACTLY - I CALL IT "THE REFUGE", ANNIE - I BELIEVE BORIS SIROB WILL HAVE PLENTY TROUBLE FINDING THIS PLACE ---
AND HE'LL RUN INTO EVEN MORE TROUBLE IF HE SHOULD DISCOVER IT - EH, ASP?
SWIFT DISASTER MEETS HIM WHO BLUNDERS UPON THE TIGER IN HIS LAIR -
BUT FROM A PLANE IT'D BE A CINCH TO SPOT THIS PLACE -
NO - THE TREES HIDE THE HOUSE ALMOST COMPLETELY - AND THE ROOF IS WELL CAMOUFLAGED - OF COURSE, IF SIROB FLEW LOW ENOUGH --- BUT IN THAT CASE --
WOW! WHAT A POP GUN THAT IS - HAVE YOU GOT MEN WHO KNOW HOW TO USE IT?
THE BEST, ANNIE - I'M A PEACEFUL CITIZEN, BUT WHAT I HAVE I INTEND TO KEEP, EVEN IF IT BECOMES NECESSARY TO FIGHT TO KEEP IT -
BUT GEE, "DADDY" - DOESN'T IT GET AWFUL LONESOME HERE, SO FAR FROM THE CITY, OR EVEN FROM ANOTHER HOUSE?
NOT AT ALL, ANNIE - HERE - COME INTO THIS ROOM AND HAVE A CHAIR - NOW WATCH THAT SCREEN - --- SUNG -- MY SINGAPORE HEADQUARTERS, PLEASE -
LEAPIN' LIZARDS! IT'S --- IT'S PUNJAB -
AH - IT IS A PLEASURE AGAIN TO SEE THE LITTLE PRINCESS AND TO HEAR HER VOICE -
ARF!
B-B-BUT, "DADDY" IT COULDN'T REALLY BE --- SOME KIND OF TRICK ---?
NO, ANNIE - TELEVISION - HERE I MAY TALK TO MY FRIENDS, FACE TO FACE, THOUGH THEY BE HALF WAY 'ROUND THE WORLD - YOU SEE, THOUGH IN A WILDERNESS, WE NEED NOT BE ALL ALONE -
BUT TELEVISION - I THOUGHT IT WAS STILL A LONG WAY OFF -
HMM - PERHAPS IT IS, FOR GENERAL USE - IT'S ONLY A TOY, SO FAR -
BUT A VERY USEFUL TOY, MASTER -

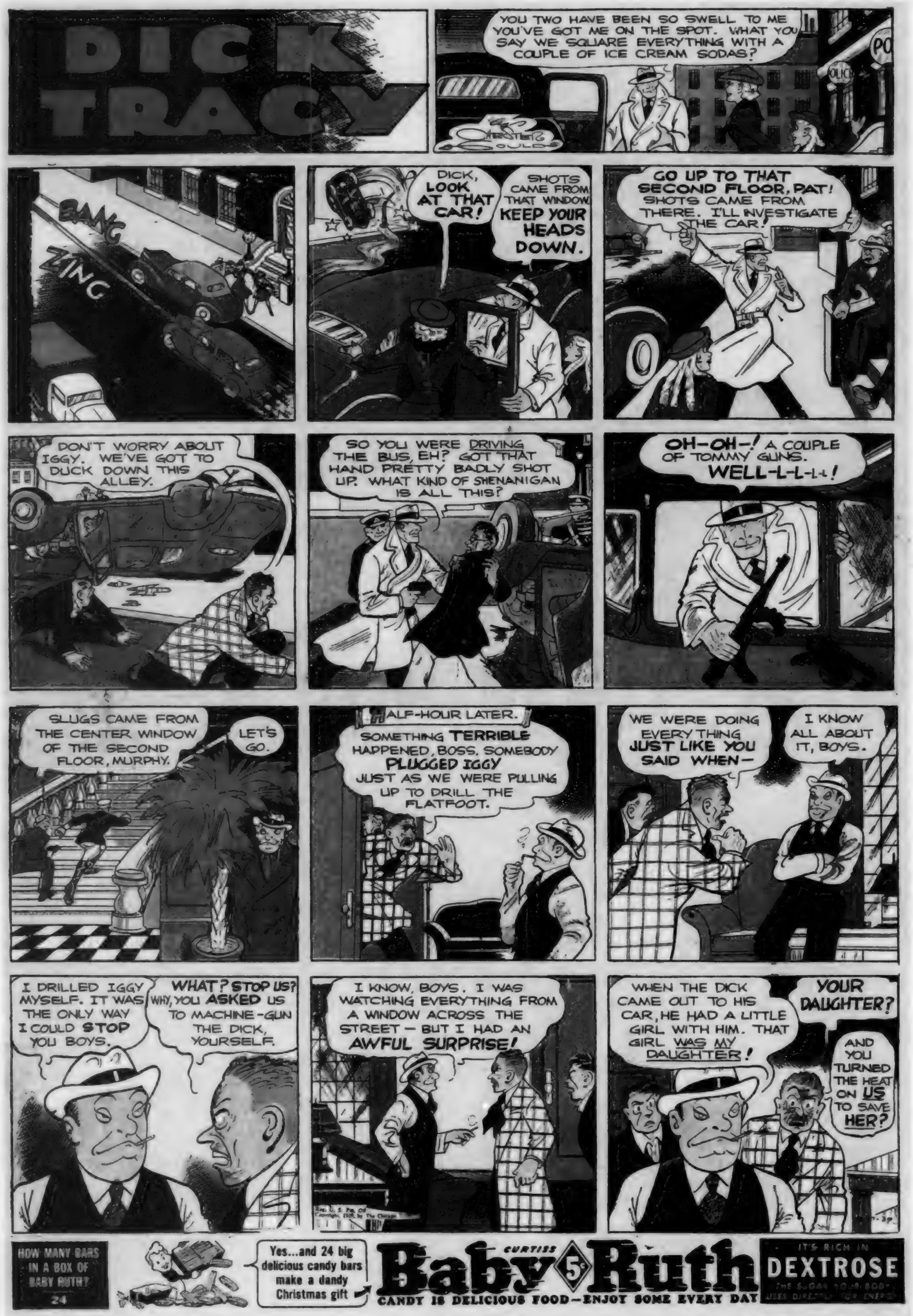
Above: Harold Gray, *Little Orphan Annie*, 4 April 1937. Richard D. Olson Collection, The Ohio State University Cartoon Research Library. Reprinted by permission of Tribune Media Services.

next year, and that year, Andy Gump ran for Congress. The blowhard was in his natural element.

By this time, people were asking newsdealers for "the Gump paper," not the *Chicago Tribune*. Reading the strip everyday had become a habit if not an addiction among its readers. Suspenseful continuity as a device for building a successful comic strip was convincingly established. The next step was to make that suspense life-threatening and to make it seem real: the serious adventure strip realistically rendered by illustrators would achieve

Right: Milton Caniff, *Terry and the Pirates*, 17 September 1939. Milton Caniff Collection, The Ohio State University Cartoon Research Library. Reprinted by permission of Tribune Media Services.


TERRY AND THE PIRATES
by MILTON CANIFF
Reg. U. S. Pat. Off.
Copyright, 1939, by News Syndicate Co. Inc.
MASTER KLANG, FOR MUCH TIME WE BATTER THE VILLAGE OF THE DRAGON LADY WITH BOMB AND SHELL! FOR TWO DAYS THERE HAS BEEN NO REPLY FROM THE GUNS ON THE CLIFF!
AH, SO! AT LONG LAST FAMINE AND STEEL HAVE TAKEN THEIR TOLL.... WE SHALL BE CERTAIN WHEN THE INVADER PILOTS RETURN WITH THEIR REPORT!
THE TWO BOMBERS SLOWLY CIRCLE THE BESIEGED TOWN... NOT EVEN A RIFLE SHOT SOUNDS IN THE LITTERED STREETS....
LATER
WHAT, THEN, IS THE CONDITION OF THE ENEMY'S STUPID GARRISON?
AS WE NOTED BEFORE, THERE IS NO SIGN OF LIFE... ONLY BODIES AMONG THE RUINS! IT IS DESOLATION ITSELF!
THEN ADVANCE AND ENTER WITH A DETACHMENT! THIS DENIES KLANG THE PLEASURE OF A MASS EXECUTION—BUT ONE CANNOT HAVE EVERYTHING!
CAUTIOUSLY THE BANDIT FORCE ENTERS THE UNGUARDED GATEWAY....
NOW!
SUDDENLY THE 'BODIES' OF MEN, WOMEN AND CHILDREN COME TO LIFE AND SWARM OVER KLANG'S STARTLED SOLDIERS....
THE ENTRANCE BARRICADE AGAIN BRISTLES WITH GUNS—CUTTING OFF THE BRIGANDS WITHIN THE ROCKY ENCLOSURE FROM KLANG'S MAIN BODY OUTSIDE....
9-17
SUCCESS... THE HANDSOME ONE GUESSED WISELY! WE HAVE CUT KLANG'S FORCE BY MANY MEN...
YEAH—BUT THERE'S NOT EVEN A SANDWICH IN THEIR PACKS! AND I'M HUNGRY ENOUGH TO EAT ANYTHING WITH SOME MEAT ON IT!

DICK TRACY
YOU TWO HAVE BEEN SO SWELL TO ME YOU'VE GOT ME ON THE SPOT. WHAT YOU SAY WE SQUARE EVERYTHING WITH A COUPLE OF ICE CREAM SODAS?
POLICE
CHESTER GOULD
BANG
ZING
DICK, LOOK AT THAT CAR!
SHOTS CAME FROM THAT WINDOW. KEEP YOUR HEADS DOWN.
GO UP TO THAT SECOND FLOOR, PAT! SHOTS CAME FROM THERE. I'LL INVESTIGATE THE CAR!
DON'T WORRY ABOUT IGGY. WE'VE GOT TO DUCK DOWN THIS ALLEY.
SO YOU WERE DRIVING THE BUS, EH? GOT THAT HAND PRETTY BADLY SHOT UP. WHAT KIND OF SHENANIGAN IS ALL THIS?
OH-OH-! A COUPLE OF TOMMY GUNS. WELL-L-L-L-L!
SLUGS CAME FROM THE CENTER WINDOW OF THE SECOND FLOOR, MURPHY.
LET'S GO.
HALF-HOUR LATER.
SOMETHING TERRIBLE HAPPENED, BOSS. SOMEBODY PLUGGED IGGY JUST AS WE WERE PULLING UP TO DRILL THE FLATFOOT.
WE WERE DOING EVERYTHING JUST LIKE YOU SAID WHEN—
I KNOW ALL ABOUT IT, BOYS.
I DRILLED IGGY MYSELF. IT WAS THE ONLY WAY I COULD STOP YOU BOYS.
WHAT? STOP US? WHY, YOU ASKED US TO MACHINE-GUN THE DICK, YOURSELF.
I KNOW, BOYS. I WAS WATCHING EVERYTHING FROM A WINDOW ACROSS THE STREET – BUT I HAD AN AWFUL SURPRISE!
Reg. U. S. Pat. Off.
Copyright, [illegible] by The Chicago
WHEN THE DICK CAME OUT TO HIS CAR, HE HAD A LITTLE GIRL WITH HIM. THAT GIRL WAS MY DAUGHTER!
YOUR DAUGHTER?
AND YOU TURNED THE HEAT ON US TO SAVE HER?
HOW MANY BARS IN A BOX OF BABY RUTH?
24
Yes...and 24 big delicious candy bars make a dandy Christmas gift
CURTISS
Baby Ruth
5¢
CANDY IS DELICIOUS FOOD—ENJOY SOME EVERY DAY
IT'S RICH IN
DEXTROSE
THE SUGAR YOUR BODY USES DIRECTLY FOR ENERGY

Chester Gould, *Dick Tracy*, 12 December 1939. Richard D. Olson Collection, The Ohio State University Cartoon Research Library. Reprinted by permission of Tribune Media Services.

that goal in the 1930s. Meanwhile, the immense popularity of *The Gumps* helped establish the Chicago Tribune Syndicate, which later became the Chicago Tribune-New York Daily News Syndicate. Patterson's success with *The Gumps* was followed by similar success with the other strips he inaugurated during the next decade.

In 1919, he accepted a submission from Carl Ed, retitled it *The Love Life of Harold Teen*, and introduced it as a Sunday page on 4 May. At the time, it was the only comic strip about teenagers, and once the twenties began to roar with the exuberance of Youth, *Harold Teen* became a national passtime, popularizing such expressions as "shebas" (girls), "shieks" (boys), "Yowsah!" "Fan mah brow!" "pantywaist," and the like. Patterson also tinkered with a strip that his cousin had inspired in 1918, *Gasoline Alley*. Frank King drew the feature at the command of McCormick who thought (correctly) that the growing population of automobile owners would enjoy a strip about the problems people had with cars. Reflecting on the strip, Patterson decided all the talk about cars left out women readers' interests. "Get a baby into the story fast," he commanded the flabbergasted King, who protested that the main character, Walt Wallet, was a bachelor. It was then decided to have Walt find a baby on his doorstep—which he did on Valentine's Day, 1921. With the arrival of Skeezix, the strip evolved its most unique feature: its characters aged. The children grew up, and the adults grew older. To King, this innovative aspect of his strip was simply logical. "You have a one-week old baby, but he can't stay one week old forever. He had to grow."[15] By logical extension, so did everyone else in the strip. Patterson concurred. This attribute of *Gasoline Alley* added a dimension of real life to the strip, and King went on to convert everyday concerns about automobiles into a larger reflection of American life in a small town.

But a strip about small town life wasn't entirely appropriate for the readers of the *Tribune* and the *Daily News*. Both were big city papers, and although their readers may have enjoyed *Gasoline Alley* as a nostalgic interlude, the world these readers lived and worked in was far removed from King's comfortable idealization. When Patterson began looking for his next new comic strips after *Harold Teen*, he had his metropolitan readers foremost in his mind. For the working women, he found Martin Branner's *Winnie Winkle the Breadwinner*.[16] Introducted in September 1920, Winnie was the first of the post-World War I "liberated women" in the funnies, and her struggle to make her way in the world, supporting her father and mother and kid brother Perry, made the strip a great attraction among women readers. The strip was so popular that it earned the *Daily News* its nick-name: "the working girl's paper." Two years later, Patterson found a male counterpart for *Winnie* in a strip called *Bill the Office Boy*, by Walter Berndt. Patterson did not like the name of Berndt's thirteen-year-old protagonist, though, so Berndt grabbed a phone book, opened it, and saw a page of Smiths. So *Smitty* was born, appearing in print on 29 November 1922. To complete the comics line-up for big city sensibilities, Patterson wanted something about the lower strata of society, roughnecks and connivers who made their way with their wits and pure gall, in total disregard (or ignorance) of the Puritan work ethic, books of etiquette, and every other refinement of social intercourse. When Frank Willard walked into his office one day in 1923, the Captain knew that he had found the man to limn the low life of the city. He described what he wanted, and Willard went off to develop that classic comedy of scheming, brawling, uncouth social pretension, *Moon Mullins*. As he would do repeatedly, Patterson named the title character, employing a term just then emerging into public consciousness—moonshine. The strip started on 19 June, and Willard quickly surrounded his protagonist with kindred souls, con artists all—Lord and Lady Plushbottom, Uncle Willie and his wife, the cook Mamie. Moon's kid brother Kayo was the only realist (and he was a full-blown cynic).

Shortly after Willard was established in the Tribune-News stable, another novel concept for a strip crossed Patterson's desk and caught his eye. Sidney Smith's assistant, Harold Gray, had been submitting ideas for strips for months, but this, his latest, seemed promising to Patterson. Called *Little Orphan Otto*, the strip featured a cute gamin with curly hair. Close but not quite. "The kid looks like a pansy to me," Patterson growled. "Put a skirt on him and we'll call it 'Little Orphan Annie.'" It may have been the head of curls that did it, recalling to Patterson's mind the image of Mary Pickford in her early films.[17]

Patterson worked with Gray to plot the first few strips, telling the cartoonist to aim for adult readers. "Kids don't buy papers. Their parents do," Patterson explained. They devised a Dickensian tear-jerker of an introductory sequence: little Annie (smaller and therefore cuter at first than in her heyday) was forced to labor for her keep at the orphanage, which was as grim and oppressive as any Oliver Twist ever endured. Her fate was presided over by Miss Asthma, whose rotten disposition ringed every childish hope for adoption with a nimbus of gloom. The first strip appeared on 5 August 1924, and concluded with Annie's bedtime prayer: "Please make me a real good little girl so nice people will adopt me. Then I can have a papa and mama to love. And if it's not too much trouble, I'd like a dolly. Amen."

But Annie was not just a cute, sweet little girl. Gray quickly added dimension to her character: in the next day's strip, when a rude boy teases her, Annie wallops him in the kisser, establishing immediately that she has a certain independence of spirit in spite of her straitened circumstances. In a short time, *Annie* was a popular feature, and that spirit of independence that pervaded Gray's work eventually enlisted a devoted readership. At the end of the second month of the strip's run, Gray introduced the character that would shape the philosophy of independence into a political stance: Annie is adopted by Oliver "Daddy" Warbucks, a millionaire industrialist. Warbucks became Gray's example of the self-made man, the self-reliant individualist who made himself what he is through purposeful enterprise. Annie is often separated from "Daddy" and must find the means of survival, which she invariably does, following Warbucks' example of hard work and canny capitalism.

Oddly enough perhaps, *Little Orphan Annie* reached the zenith of its popularity during the presidency of Franklin D. Roosevelt, the man who encouraged people to look to government for help rather than exhorting them to help themselves by working hard and exercising diligently the principles of free enterprise. As Gray's exemplar, Warbucks could scarcely espouse self-reliance during the Roosevelt years without, at the same time, attacking FDR's policies. *Little Orphan Annie* became the first nationally syndicated comic strip to be unabashedly, unrelievedly, "political."

Some readers and critics—mostly avid supporters of Roosevelt's New Deal—saw *Annie* as a political mouthpiece for McCormick's conservative views masquerading as entertainment, a not-too-subtle indoctrination attempt by the *Chicago Tribune*. Not likely. While the strip's political diatribes during the thirties echoed McCormick's on the editorial pages of the *Tribune*, they did not, for a long time, reflect Patterson's views. And it was Patterson who ran the syndicate and directed the efforts of the cartoonists. With his eye ever on the common working people, Patterson sensed that most of his readers were behind Roosevelt. Moreover, his Socialist instincts, never fully abandoned, made him sympathetic to the worker's plight.[18] In the early thirties, the *Daily News* suddenly (and, remarkably, without any change in circulation or financial status) shifted its editorial ground. In a celebrated speech to his staff, Patterson announced, "We're off on the wrong foot. The people's major interest is no longer in the playboy, Broadway and divorces, but in how they're going to eat, and from this time forward, we'll pay attention to the struggle for existence that's just beginning."[19]

Almost alone among major newspaper publishers, the Captain supported Roosevelt and the New Deal. His support lasted through the thirties—until, in Roosevelt's lend-lease formula for aid to Britain, Patterson thought he saw the President tipping his hand. Once Patterson, a passionate isolationist and advocate of neutrality, thought Roosevelt intended to get America into the European conflict, he broke with FDR and became as bitter a critic of his policies as his cousin had been for nearly a decade. But from March 1933 until December 1940, the cousins disagreed on Roosevelt, and Patterson defended him as passionately as McCormick attacked him viciously. Meanwhile, Gray's orphan heroine went somberly about her business—reflecting her creator's opinions, born of both political conviction and narrative necessity.

Testimonials to the success of Patterson's strips began appearing almost immediately—in the usual flattering form. When *The Gumps* proved so popular, for example, other syndicates came up with their own "family" strips to sell to newspapers competing with those running Smith's melodrama. Thus we find *The Nebbs* offered by Bell Syndicate, beginning 22 May 1923; and from McNaught in 1925, Harry Tuthill's *The Bungle Family*, with more direct praise in the Gumpish upward aspirations and social criticism of its protagonist, George Bungle. Virtually all of the Patterson-guided strips were similarly aped.[20] Sincerely meant as all these encomiums doubtless were, they were to fade into insignificance in the face of similar praise that would be tendered the strip Patterson restyled from a submission by Chester Gould in 1931. *Dick Tracy* would be so widely imitated that it could correctly be said the strip started an entire genre in the medium. Tracy himself would come to share a place in the history of detective fiction hitherto occupied in solitude by Conan Doyle's Sherlock Holmes.

Gould came to Chicago in 1921 to take courses in commerce and marketing at Northwestern University, but he had his eye on a cartooning career and so he took night courses, too, in art. He began to bombard Patterson immediately with ideas for comic strips, keeping up the barrage steadily for ten years without success. Then he had his brainstorm: observing on every hand the lawlessness and corruption fueled by Prohibition, Gould decided to do a strip that would take on the criminal element. What was needed, he felt, was the kind of incorruptible cop who would shoot known hoodlums on sight. He promptly sat down to create just such a stalwart as a comic strip hero.[21] The hardboiled detective had been flourishing in the pages of such pulp magazines as *Black Mask* throughout the twenties. Gould appropriated the persona and, in visualizing his hero, gave him the chiseled profile he associated with Sherlock Holmes. Calling his hawk-nosed, razor-jawed private detective Plainclothes Tracy, Gould did some sample strips and shipped them off to Patterson in June 1931. He heard nothing for nearly two months. Then on 13 August he received a telegram:

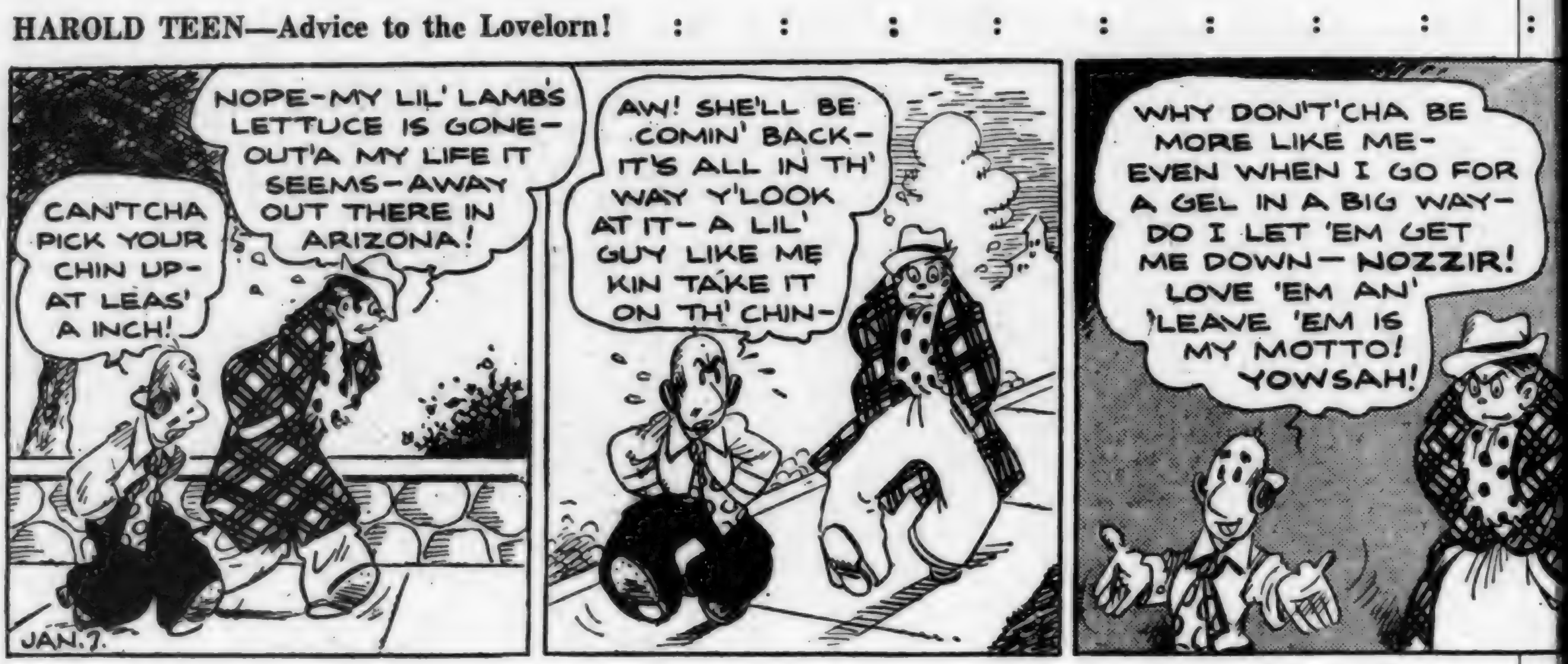
> YOUR PLAIN CLOTHES TRACY HAS POSSIBILITIES STOP WOULD LIKE TO SEE YOU WHEN I GET TO CHICAGO NEXT STOP PLEASE CALL TRIBUNE OFFICE MONDAY ABOUT NOON FOR AN APPOINTMENT J M PATTERSON

Patterson began the interview by telling Gould his strip's title was too long. "Call him Dick Tracy," he said; "they call plainclothesmen 'dicks.'"[22] He also felt that the gangbusting activities of Gould's hero needed to be validated legally to prevent the strip's being accused of championing vigilantism, combating one sort of lawlessness with another. Tracy would not be a freelance operative: he would be a professional police officer. Patterson quickly outlined an introductory story that would provide both motive and legitimacy for Tracy's dogged crusade against crime. Tracy would begin as an ordinary fellow, but when his girlfriend's father is murdered by thugs and she is kidnapped, he would dedicate himself to her rescue and the hoodlums' apprehension. (Patterson named the girl, too—Tess Trueheart.) The police take advantage of Tracy's determination and enlist him in the plainclothes squad. Tracy infiltrates the gang, rescues Tess, and finally brings the crooks to book. Having proven his prowess as a hard-hitting crime-fighter, Tracy becomes a career policeman. *Dick Tracy* began in the *News* and the *Detroit Mirror* (the Tribune Company's second tabloid undertaking) on Sunday, 4 October 1931. It appeared again the following Sunday, with the dailies starting the next day, 12 October.

Until the debut of *Dick Tracy*, the continuity strip had focused on one of two extremes, exotic adventure or domestic intrigue. *Tracy* brought the excitement of adventure to its readers' front doors when Gould's cop began fighting contemporary crime in everyone's home town. Initially, the popularity of the strip sprang from its overt recognition and exploitation of the harsher realities of everyday life. Until *Tracy*, gunplay and bloodshed had been nearly taboo. Imitations began almost at once, and many of them disappeared pretty quickly.[23]

Gould's gratitude to and admiration for Patterson remained undiminished throughout a long career. "I owe everything that came to me in those days to the faith Patterson had in the strip," he once said.[24] Patterson's counsel did not end with their initial meeting. He continued to give advice—everything from broad plot outlines to tiny transitional maneuvers for getting from one story to the next, as he did with all the Tribune-News Syndicate cartoonists. Sometimes the ideas came to the cartoonists by memo or phone call. Sometimes they came out of the special forum Patterson conducted to nudge his strips to continued success.

Patterson had regular monthly meetings with his Chicago cartoonists, commuting from New York after he'd moved there permanently. (He once tried to get them all to move to New York where he could watch over them more conveniently. Gould avoided the directive by pointing to the relationship he had built up with the Chicago police department as a resource. Other cartoonists made similar cases for themselves, and few actually made the move.) The cartoonists had offices along the same hallway in the Tribune building, and Patterson would call them all together in one of the offices. At these meetings, Patterson made suggestions about stories and characters and about whole ranges of reader-grabbing, suspense-building devices. He helped cartoonists fine-tune continuity and kept them abreast of his views on what would interest readers. If someone had drawn his story into a corner from which he saw no escape, Patterson would offer solutions. Patterson usually began by questioning each cartoonist about his progress and intentions on his strip's current story. Then the Captain would take his turn. "He would invariably have something to contribute," Gould recalled, "a story outline, a finale to a plot. He had a fantastic mind. He could talk to five cartoonists and give every one of them a terrific idea."[25]


HAROLD TEEN—Advice to the Lovelorn! : : : : : : : : :
CAN'TCHA PICK YOUR CHIN UP- AT LEAS' A INCH!
NOPE-MY LIL' LAMB'S LETTUCE IS GONE- OUT'A MY LIFE IT SEEMS-AWAY OUT THERE IN ARIZONA!
JAN. 7.
AW! SHE'LL BE COMIN' BACK- IT'S ALL IN TH' WAY Y'LOOK AT IT- A LIL' GUY LIKE ME KIN TAKE IT ON TH' CHIN-
WHY DON'T'CHA BE MORE LIKE ME- EVEN WHEN I GO FOR A GEL IN A BIG WAY- DO I LET 'EM GET ME DOWN- NOZZIR! LOVE 'EM AN' LEAVE 'EM IS MY MOTTO! YOWSAH!

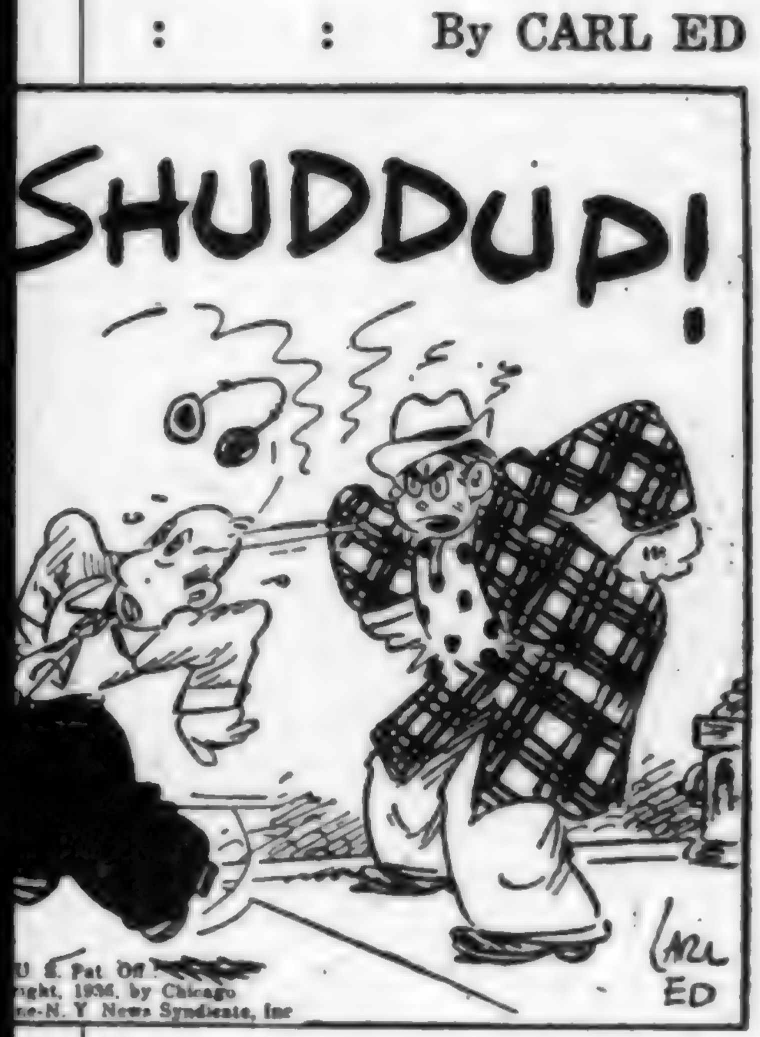
Frank Willard agreed. "I worked for a syndicate manager once who got everybody in the place together once a week and jumped on a desk and gave us 'pep talks,'" he recounted. "In fact, I believe he was the original pep talker. He didn't give us any ideas, but, oh boy, how worn out we were after those pep talks. The guy who applauded the loudest got the most money, and I didn't get much as he found out who it was who gave him the bird. So I've never been accused of waving flags for the boss. But when you ask me what influenced me most in making *Moon Mullins*, I've gotta put the Captain in the Number One position, and I hope he never learns to draw, or I know about five or six comic artists who'll be looking for jobs."[26]

Patterson's letter to Berndt on 23 November 1923, is typical of the kind of direction he gave by written missive:

> Dear Mr. Berndt:
>
> I believe it would be proper to try an experiment. That is, put a little pathos in the *Smitty* strip. This came to me: Suppose Smitty is unjustly suspected of stealing. Things disappear from the office, which he doesn't take, but the boss, very much against his wish, is convinced of his thievery and that Smitty is light-fingered. So, reluctantly, he fires Smitty who goes home in disgrace and everybody points the finger of scorn at him. Eventually, of course, he is exonerated and all is well.
>
> I believe that you could get some Jackie Coogan appeal by this method.
>
> Sincerely yours,
>
> J. M. Patterson[27]

Patterson knew the value of comics in building the circulation of his newspaper, and he treated his cartoonists accordingly—always allowing for the fact that their value was even greater once they enjoyed the benefit of his own insights into the minds and hearts of readers. Mostly, his instincts were right. But sometimes he was dead wrong. Once in 1925 he yanked *Little Orphan Annie* when he disapproved of the direction in which Gray was going. Patterson thought Annie had no business leaving the Silos' humble farm to stay in Daddy Warbucks' sumptuous mansion. When she got mixed up in international finance and foreign intrigue, the Captain had had enough. But when the paper came out on 27 October without *Annie*, reaction from readers quickly told Patterson he had made a mistake. He hastily reinstated the strip and apologized in a front-page editorial.[28]

On at least one other occasion, Patterson revealed his fallibility. The take-off of Zack Mosley's *Smilin' Jack* was so wobbly and prolonged as to suggest that the Captain's fabled instinct had bailed out to attend to other pressing matters while he was buying the strip. Mosley had heard that Patterson was taking flying lessons, so he con-



Carl Ed, *Harold Teen* by Carl Ed, "Advice to the Lovelorn!" 7 January 1936. Bob Bindig Collection, The Ohio State University Cartoon Research Library. Reprinted by permissioin of Tribune Media Services.

cocted a light-hearted strip about instructor pilots and called it *On the Wing*, basing the incidents upon his own fearful experiences in learning to fly.[29] The strip started as a Sunday feature in a new expanded comics section on 1 October 1933.

Five weeks after the strip started, Mosley got a telegram in Chicago from Patterson: "Change the name of *On the Wing* to *Smilin' Jack*," it said. Mosley wired back: "The name of the main character is Mack not Jack." Patterson was not deterred by details: "Change name to *Smilin' Jack*," he responded. "Naturally I did," Mosley recalled, "but I wondered what the readers would think when they saw that 'Mack' was suddenly 'Jack.'" Readers apparently thought nothing of it: not one complained when the new name appeared on December 30. (Mosley never found out why Patterson changed the name. Maybe the Captain was inspired by Mosley's own beaming countenance, the autobiographical nature of the strip, and the profusion of sound-alike names—Zack, Mack, and Jack.)

Those who remember *Smilin' Jack* doubtless recall a strip with lots of pictures of airplanes and a string of bizarre adventures, but it did not begin as an adventure strip—a fact of which Mosley had to be rudely reminded almost immediately. Shortly after the strip began, he insinuated some hair-brained adventuring into it, and Patterson promptly relieved him of any confusion he may have had about why the strip had been selected.

"You started off with true-to-life scared pilots," he explained. "But you are about to become imaginative. Stick to real flying. No shooting tigers from a cockpit. Keep up your flying lessons—and, so I can keep an eye on you, move to New York immediately."[30]

Properly chastised, Mosley dutifully packed himself and his wife off to the Big Apple, and *Smilin' Jack* continued for the next two-and-a-half years as a Sunday-only feature about the high-spirited training field antics of a bunch of young pilots. Patterson eventually relented, and *Smilin' Jack* was converted to a seven-day adventure strip, the daily beginning 6 June 1936, and Mosley's aviator was thrust into one harrowing scrape after another for the next thirty-seven years.

Mosley proved himself adept at telling an adventure story—in his own haphazard, eccentric, almost zany, fashion. His off-hand plots were held together by a rapid-fire series of increasingly desperate situations from which Smilin' Jack extricated himself by a succession of maneuvers whose ascending ingenuity of contrivance gave every story the breathless spontaneity of catch-as-catch-can invention. Typifying Mosley's creative eccentricity perhaps is one of his most memorable characters, Downwind Jaxon, whose face we never saw.

In early 1939, Mosley was rushing to complete a batch of strips so he could take a vacation in Cuba. He needed a handsome skirt-chasing character, but since handsome men were difficult for him to draw distinctively, he could not come up with a good face quickly. Mosley decided to postpone the moment of creation until he returned from Cuba, but he had to introduce the character before he left. He faked it. When we first see Downwind, we see him almost from behind: only the side of his forehead and rounded cheek and chin are visible in a sort of profile. When Mosley returned two weeks later, he still could not come up with a face for Downwind, so he continued to draw him in profile as seen from behind one shoulder. Pretty soon, the mysterious Downwind began to draw mail. Patterson complimented Mosley on his perspicacity and suggested waiting about two months before showing Downwind's face. "Well, if it's getting such a good response," Mosley said, "how about never showing his face?" The Captain thought for a moment and then agreed. And so Downwind was condemned to a faceless existence.[31] Patterson's instinct converted Mosley's fumbling and groping into a firm grip on his readers, and letters asking for a glimpse of Downwind's permanently averted visage came in a steady stream for the next three decades.

The Captain followed his instinct again with

Milton Caniff. And again, he was proved absolutely correct. In the autumn of 1934, Patterson was unhappy about the *Teenie Weenies*. For the expanded comics section that had been launched the previous fall, he had talked Donahey into using a comic strip format for the feature instead of illustrating a portion of storytelling text as he had done since the feature's inception. Patterson thought it was not working. Moreover, in Patterson's view, the big city readers of the *Daily News* needed something livelier, something spicier than Donahey's children's feature. He decided that he wanted an adventure continuity, a genre just emerging on the nation's comics pages. Mollie Slott had been showing him clippings of *Dickie Dare*, an adventure strip from the Associated Press Feature Service that her sons followed and liked. So the Captain sent for its author, Milton Caniff.

As usual, Patterson knew what he wanted, and he quickly outlined his ideas to the young cartoonist. He specified an adventure strip with a young boy as hero (to appeal to young readers) but with plenty of pretty girls around, too (for the kids' fathers, those who bought the paper). The boy should have an adult side-kick, a rugged handsome fellow to handle the rough stuff and to romance the girls. Patterson urged Caniff to give his strip sex appeal but to confine the heartthrobs to daily strips—"Do the Sunday page for the kids," he said. The action should be set in the Orient, the Captain ordered. "Adventure can still happen out there," he said, recalling, perhaps, his own experiences in watching the sacking of Peking more than thirty years before.[32] There were still pirates active along the China coast, he added, and, referring Caniff to a book on the subject, he suggested that a beautiful female pirate might make a good villain.

Patterson did not give the young cartoonist much time to develop his concept. Within a week, he wanted to see some Sunday pages. (He needed a Sunday strip so he could drop the *Teenie Weenies* as soon as possible.) According to legend (of which Caniff was chief author), Caniff researched the Orient (about which he then knew next to nothing), developed characters, and wrote and drew up a couple sample Sunday pages—all within a single week while also producing the next week's set of *Dickie Dare* strips and a week's worth of *The Gay Thirties*, the panel cartoon he was doing for the AP. By way of research, Caniff consulted the book Patterson had recommended—*Vampires of the China Coast*, a lurid potboiler about a marauding pirate band—and several other works on the Far East that he found at the New York Public Library. Following another of the Captain's recommendations, he also read *Wuthering Heights*, where he found fully developed the theme of passionate but unconsummated and thwarted love. He recognized immediately that such a circumstance was perfect for dealing with a footloose romantic lead who was to encounter an endless parade of toothsome ladies, becoming involved with each of them but entangled by none. The frustration in an unrealized love affair would grip readers by building and sustaining suspense.[33]

At the end of a week, Caniff submitted a strip called *Tommy Tucker*. Patterson liked everything he saw except the name (as usual), so he asked for a list of alternatives; from that list, he picked "Terry," adding "and the Pirates" to create the strip's title. He then put the Sunday pages into production and told Caniff to produce a week's worth of dailies. The first Sunday page would not get into print for about two months, but Patterson wanted to start the daily strips immediately—the following Monday, 22 October, if possible; so Caniff concocted another storyline for the dailies, and *Terry* began that Monday.

With *Terry and the Pirates*, Caniff redefined the adventure strip genre. Inspired by the work of his studio mate Noel Sickles, Caniff developed an impressionistic style of drawing that suggested reality economically with shadow rather than with painstakingly rendered particulars. To the realism of his graphic technique, he added realism of detail, striving for absolute authenticity in depicting every aspect of the setting for *Terry*. He polished the prose of his dialogues, and as speech balloons grew larger to accommodate increasingly sophisticated and complex plots, he resorted to cinematic techniques to rejuvenate visual excitement in the strip. But his signal accomplishment was as a storyteller: he enriched the simple adventure story formula by making character development integral to action-packed stories. Plots were character driven rather than imposed upon characters. His characters seemed to be real people, and we were as concerned about how they developed and their relationships to one another as we were about what happened to them.

It was undoubtedly the Dragon Lady that sparked Caniff's interest in character portrayal. In realizing Patterson's suggestion to make a beautiful pirate queen a villain in his story, Caniff struck a rich vein of creative ore in his own imagination. As he attempted to understand and portray the complexities of a villain who inspired both lust and loathing, he discovered the dramatic power of characterization. In the exotic locale Patterson had suggested, the cartoonist's creativity flowered.

Patterson had supplied Caniff with the very material most congenial to his talent. More than congenial: it was to prove a uniquely prolific union, a conjunction of talent with material that continually stimulated it. Under the spell of his material, Caniff set new standards of excellence against which all subsequent adventure strips were measured.

But Caniff never attended Patterson's periodic meetings with the other cartoonists. In fact, his absence from these confabulations was a point of pride with him. Years later, when I was interviewing him for the biography I was writing, Caniff would insist that he had had only three interviews with Patterson about the strip—and two of them were those that resulted in the assignment and the selection of the strip's name.[34] In the twelve years he produced *Terry*, Caniff had no other story conferences with the Captain. Caniff repeated this assertion on a couple of occasions, as if his having enjoyed an absolutely free hand with the strip was validation of his own talent: he had been able to sustain the strip *without* any assistance from the medium's most highly regarded story editor and idea man. Caniff's insistence on this point also testifies to Patterson's own considerable talent.

But the Captain was not always right, and not every strip he touched was Midasized. None of the other strips he had introduced in the expanded comic section in 1933, for instance, lasted as long as *Smilin' Jack* or attracted as faithful a following.[35] Not that Patterson had suddenly, overnight, lost his grasp on the public pulse. He had launched other strips that had faltered and, finally, failed: Ferd Johnson's *Texas Slim* ran for only three years until it was discontinued in 1929.[36] Tack Knight's *Little Folks*, starting in January 1930, lasted only a little longer than Johnson's entry. The Captain was not infallible. Sometimes he picked losers. Sometimes he overlooked promising submissions. Take *Brenda Starr*, for instance.

Brenda is undoubtedly the most frilly-witted heroine in comics, and perhaps for that reason, Patterson wanted nothing to do with her. Brenda is the creation of one of cartooning's most celebrated female cartoonists, Dahlia Messick. Messick, knowing that a woman cartoonist would have small chance of success in the male-dominated world of the thirties and forties, changed her name to Dale when she signed her cartoons, thinking that most editors to whom she submitted her work by mail would not suspect she was female. But by the time she got around to peddling her strip about a girl reporter to Patterson, he knew Dale was a woman. Patterson did not like the strip. He might be guilty of simple male chauvinism; or he could be accused of sexism. But anyone hoping to make the charge stick will have to explain Mary King and Mollie Slott. King was Patterson's first assistant on the *Sunday Tribune*, and he gave her credit for "at least half of every good idea I ever had."[37] He eventually married her (but not until 1938). Slott was Patterson's good right hand on Tribune-News Syndicate matters. It is doubtful that a rampant sexist would give such power and responsibility to women.

In any case, Slott overcame Patterson's objections to *Brenda Starr*. She prevailed upon the Captain to buy the strip. He agreed—but only so long as *Brenda Starr* would never appear in *his* newspaper, the *New York Daily News*, and it did not. Messick's chronically romantic newspaperwoman was introduced 30 June 1940, in the *Chicago Tribune's* newly launched Sunday *Comic Book Magazine*. Not until after Patterson's death in 1946 did the strip make it into the *News*.

No, Joe Patterson was not always right. To make the comic strips that he adopted succeed, he doubtless needed the chemistry of collaboration with just the right kinds of cartoonists. Willard was probably correct: Patterson was only half of a creative team. He was the spark that kindled the tinder, and without the proper combustible, the flame wavered and expired. In any case, the Captain's successes far outshone his misfires.

If not all the strips he midwifed attracted the fanatical followings achieved by *The Gumps* or *Little Orphan Annie* or *Dick Tracy* or *Terry and the Pirates*, all of the others described acquired large and devoted readerships that garnered wide circulation and ran so long as to outlast their creators. Each of these strips is a unique creation. Each bears the individual signs of its cartoonist's creative personality, and they all carry the stamp of their co-creator's generative invention and imaginative intervention. Patterson's continued participation in the production of these strips helped assure their success and perpetuated his reputation. It is clear that he had a peculiarly valuable gift for knowing what his readers would like—for storylines, characters, incidents, and gimmicks. When his genius as a story editor and idea man was coupled with the genius of a graphic storyteller—when the cartoonist was another kind of genius—the combination produced strips of remarkable originality and longevity. For all the ideas and advice he gave his cartoonists, theirs were the individual creative talents that took his suggestions and made them into distinctive and memorable works of narrative graphic art. Patterson's ideas, valuable as they were, could not have flourished without them. To make the long haul, the cartoonists needed ingenuity of their own to complement his contributions, to put his notions into successful motion. But Patterson got them started and often kept them going. ●

NOTES

1. This article appeared in somewhat different form as a chapter in my *The Art of the Funnies* (Jackson, MS: University Press of Mississippi, 1994). In addition to the works cited below, I consulted Frederick Lewis Allen, *Only Yesterday: An Informal History of the 1920s* (1931; reprint New York: Harper and Row, 1964).

2. The reincarnation of Dirks' famed *Katzenjammer Kids*, the strip was re-titled *The Captain and the Kids* in the national fit of anti-German feeling during World War I.

3. John Winkler's *W. R. Hearst: An American Phenomenon* (New York: Simon and Schuster, 1928) was published while Hearst was still a relatively young man. *Citizen Hearst* by W. A. Swanberg (New York: Scribner's, 1961) is among the standard biographies.

4. The details of Patterson's life are briefly sketched in several works, most of them about his cousin, Robert McCormick; among them: Joseph Gies, *The Colonel of Chicago* (New York: Dutton, 1979); Frank C. Waldrop, *McCormick of Chicago* (Englewood Cliffs, New Jersey: Prentice-Hall, 1966); Lloyd Wendt, *The Chicago Tribune: The Rise of a Great American Newspaper* (New York: Rand McNally, 1979). But in *An American Dynasty: The Story of the McCormicks, Medills, and Pattersons* (New York: Doubleday, 1947) by John Tebbel and in *The News: The First 50 Years of New York's Picture Newspaper* (New York: News Syndicate, 1969) by Leo E. McGivena, we find more extensive biographical accounts. The best portrait of Patterson's personality I have found is provided in the anecdotally rich *Tell It to Sweeney: An Informal History of the New York Daily News* (New York: Doubleday, 1961) by John Chapman, long-time drama critic for the paper, who joined the staff as a cub reporter in 1920.

5. The happiest phrases in the last two sentences are the felicitous confections of Richard O'Conner in *The Spirit Soldiers* (New York: Putnam, 1973), a rendition of the Boxer Rebellion.

6. McGivena, *The News*, 24.

7. McGivena, *The News*, 93.

8. Patterson's daily routine is outlined Tebbel, *An American Dynasty*, 290-291; and McGivena, *The News*, 291.

9. McGivena, *The News*, 25.

10. Tebbel, *An American Dynasty*, 302.

11. John McCutcheon, *Drawn from Memory* (New York: Bobbs-Merrill, 1950); 286-290 cover his adventures with Patterson and his remarks as quoted herein.

12. McGivena, *The News*, 19-20.

13. Winsor McCay's famed *Little Nemo in Slumberland* frequently continued a narrative from Sunday to Sunday, and Bud Fisher had done it from day to day at various times in the early days of *Mutt and Jeff*. These two strips were not alone. C. W. Kahles introduced *Hairbreadth Harry* in 1906, a Sunday strip that carried its story forward from week to week. Harry Hershfield used daily continuity in his *Desperate Desmond* (1910) and its sequel, *Dauntless Durham* (1913). But the Kahles and Hershfield strips were burlesques of melodrama rather than serious continuing stories.

14. Herb Galewitz, ed., *Sidney Smith's The Gumps* (New York: Scribner's, 1974), viii. The history of the strip is recounted in the book's introduction.

15. Herb Galewitz, ed., *Great Comics Syndicated by the Daily News-Chicago Tribune* (New York: Crown Publishers, 1972), ix.

16. It is not clear whether Patterson originated the idea for *Winnie*, or whether Arthur Crawford or Branner simply hit upon something Patterson liked. But since Crawford reportedly went looking for a cartoonist rather than for a strip, it is probable that he and Patterson had the concept in mind. Compare Stephen Becker, *Comic Art in America* (New York: Simon and Schuster, 1959), 74-75; and Martin Sheridan, *Comics and Their Creators* (1944; rpt. New York: Luna Press, 1971), 189.

17. Bruce Smith, *The History of Little Orphan Annie* (New York: Ballantine Books, 1982), 8-9.

18. George Seldes, who attacks the "lords of the press" in his 1938 book by that name (New York: Julian Messner), praises Patterson as an employer on page 40: "Patterson treats his employees better than ninety or perhaps ninety-nine percent of the publishers in America. He is one of the few owners respected and liked by the Newspaper Guild. No one has ever accused him of double-dealing, nor have briefs charging violations of the law been filed against him. Some of the self-announced great liberal newspapers cannot make equal claims."

19. Tebbel, An American Dynasty, 258.

20. *Harold Teen* doubtless prompted the birth in 1925 of *Etta Kett*, King Features' teenage manners strip by Paul Robinson. *Winnie Winkle* obviously inspired Russ Westover's *Tillie the Toiler*, which King launched in 1921. *Little Orphan Annie* immediately provoked United Features into getting Charles Plumb and Bill Counselman to do *Ella Cinders*, which appeared in 1925—less than a year after Gray's strip debuted. Two years later, Hearst entered two strips in the waif lists: *Two Orphans* and *Little Annie Roonie*. If two strips were better than one, so two orphans (a boy and a girl, both with blank eyeballs—and a dog) were better than one. Drawn by Al Zere, this double-trouble entry had a short life. But *Little Annie Roonie* (an echo of the original in title as well as heroine and constant canine companion) lasted longer.

21. The story of the genesis of *Dick Tracy* can be found in Ellery Queen, "The Importance of Being Earnest; or, the Survival of the Finest," introduction to *The Celebrated Cases of Dick Tracy*, Herb Galewitz, ed. (New York: Chelsea House, 1970), xvii; Sheridan, *Comics and Their Creators*, 121-22; and John Culhane, "Dick Tracy: the First Law and Order Man," *Argosy* June 1974, 20-21, 44-47.

22. Culhane, "Dick Tracy," 44.

23. Among the ones that lasted a reasonable time were *Dan Dunn* by Norman Marsh (1933), *Pinkerton, Jr.* by Charlie Schmidt (1933; becoming *Radio Patrol* in 1934), *Red Barry* by Will Gould (no relation; 1934), *Secret Agent X-9* (1934), written by Dashiell Hammett and drawn by Alex Raymond, who would achieve greater fame drawing *Flash Gordon* and, later *Rip Kirby*, a detective strip that started in 1946; *Inspector Wade* by Lyman Anderson (1935), *Jim Hardy* by Dick Moores (once assistant to Gould; 1936), *Mickey Finn* by Frank E. Leonard (focusing on a policeman's family life; 1936), *Charlie Chan* (1938) and *Kerry Drake* (1943), both by Alfred Andriola, and so on. Virtually every comic strip about cops and robbers is a descendant of *Dick Tracy* (including, naturally, Al Capp's patent parody, *Fearless Fosdick*, in which Gould delighted, saying he was pleased to be the only cartoonist in the world who had a great comic strip artist for a press agent—absolutely free).

24. Galewitz, "Interview with Chester Gould" in *The Celebrated Cases of Dick Tracy*, viii.

25. Galewitz, *The Celebrated Cases of Dick Tracy*, viii.

26. Sheridan, *Comics and Their Creators*, 75.

27. Jerry Robinson, *The Comics: An Illustrated History of Comic Strip Art* (New York: Putnam, 1974), 85.

28. Smith, *The History of Little Orphan Annie*, 17.

29. Zack "Smilin' Jack" Mosley, *Brave Coward Zack* (St. Petersburg, FL: Valkyrie Press, 1976); on pages 22-26, Mosley recounts the birth of his comic strip.

30. Mosley, *Brave Coward Zack*, 29.

31. Mosley, *Brave Coward Zack*, 42-44.

32. Sheridan, *Comics and Their Creators*, 220. This section is also based on my conversations with Caniff.

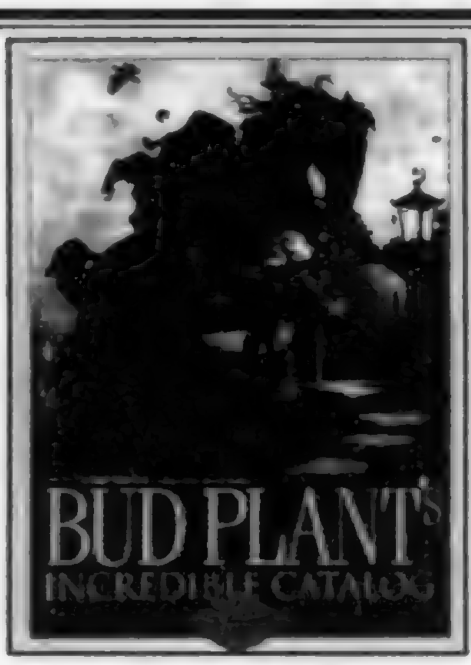
33. Caniff always credited Patterson with suggesting the basic formula for *Terry*, but it is clear that *Terry* was but another incarnation of *Dickie Dare*. Originally, *Dickie Dare* was about a young boy who dreams himself into adventures with his favorite literary and historical heroes—Robin Hood, Aladdin, Robinson Crusoe, General Custer, Captain Kidd. In May 1934, Caniff wrote the dreams out of Dickie's life by teaming him up with a vagabond adventurer and freelance writer named Dan Flynn, and the duo went off to have "real" adventures. Caniff thought his innovation so promising that he wrote to a Sigma Chi fraternity brother, John McCutcheon at the *Chicago Tribune*, asking for a letter of introduction to Patterson. With that in hand, Caniff visited the Tribune-News Syndicate offices and met Arthur Crawford and Mollie Slott. Nothing came of his visits, though, until that fall, when, as we see, Patterson summoned him to his office. In creating Terry and Pat Ryan, Caniff merely changed Dickie's black hair to blond and Flynn's blond hair to black. Caniff had even introduced the unrequited love theme in the AP strip at the conclusion of the first adventure with Dan Flynn.

34. The other interview took place in the fall of 1941, when isolationist Patterson told Caniff to stop depicting Japanese soldiers as villains in the strip; but Patterson's objection to this practice quickly evaporated when Pearl Harbor was bombed a couple of months later.

35. Al Posen's *Sweeney and Son* and Ed Leffingwell's *Little Joe* were solid efforts and ran at least half as long as Mosley's strip, but neither strip was particularly distinctive. Garrett Price abandoned *White Boy* after three years to concentrate on magazine illustration and *New Yorker* cartoons (a sure indication that *White Boy's* circulation was not remunerative enough). Gaar Williams' *A Strain on the Family Tie* and Gus Edson's *Streaky* both sank without a ripple (the latter, when Edson took over *The Gumps* at Sidney Smith's death in an auto accident in 1935 just after he had signed a new contract for $150,000 per year for three more years). And, as we've seen, the revamped *Teenie Weenies* was not satisfactory either.

36. It was revived in 1948 and ran for another eighteen years until Johnson took over *Moon Mullins* at Willard's death.

37. Waldrop, *McCormick of Chicago*, 181.



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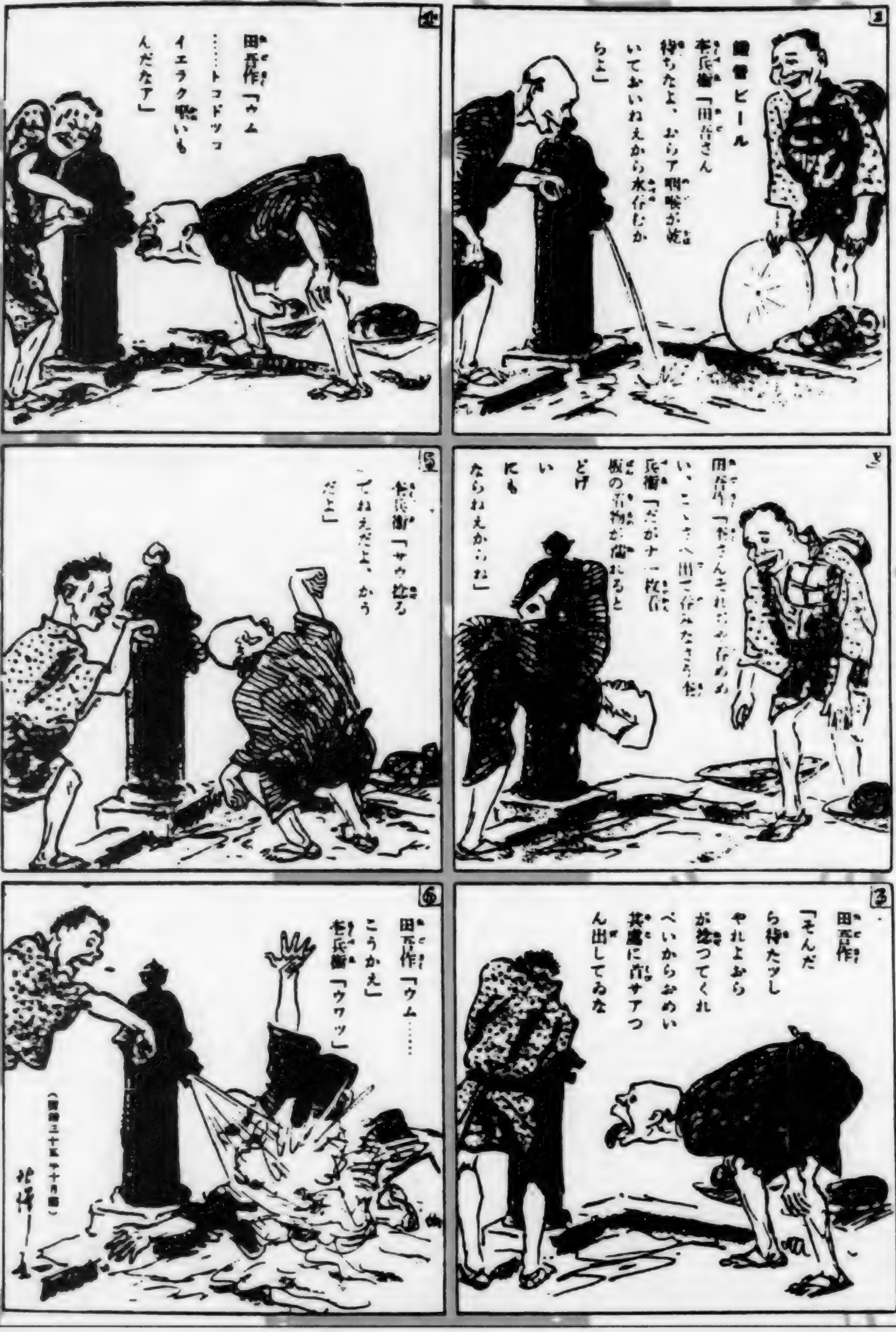
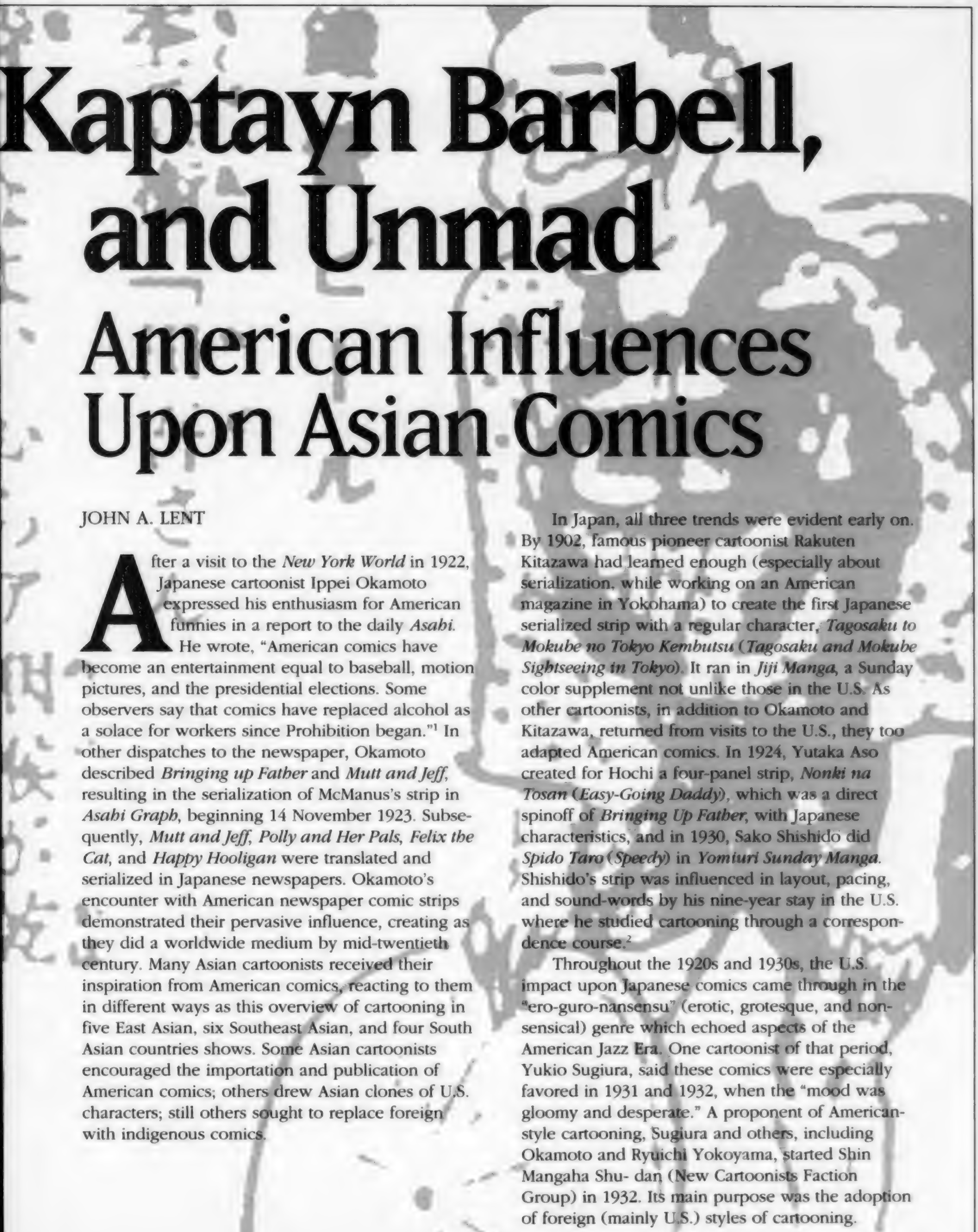

鐵管ビール
杢兵衛「田吾さん待ちたよ、おらア咽喉が乾いておいねえから水飲むからよ」
田吾作「ウム……トコドッコイエラク甜いもんだなア」
田吾作「杢さんそれだけ飲めばいい、こゝへ出て休みなさろ」
杢兵衛「だがナ一枚着物の着物が濡れるとどけいにもならねえからね」
杢兵衛「サウ捻るこてねえだよ、かうだよ」
田吾作「そんだら待たッしやれよおらが捻つてくれべいからおめい其處に首サアつん出してゐな」
田吾作「ウム……こうかえ」
杢兵衛「ウワッ」
（明治三十五年十月作）
北澤



Kaptayn Barbell, and Unmad

American Influences Upon Asian Comics

JOHN A. LENT

After a visit to the *New York World* in 1922, Japanese cartoonist Ippei Okamoto expressed his enthusiasm for American funnies in a report to the daily *Asahi*. He wrote, "American comics have become an entertainment equal to baseball, motion pictures, and the presidential elections. Some observers say that comics have replaced alcohol as a solace for workers since Prohibition began."[1] In other dispatches to the newspaper, Okamoto described *Bringing up Father* and *Mutt and Jeff*, resulting in the serialization of McManus's strip in *Asahi Graph*, beginning 14 November 1923. Subsequently, *Mutt and Jeff*, *Polly and Her Pals*, *Felix the Cat*, and *Happy Hooligan* were translated and serialized in Japanese newspapers. Okamoto's encounter with American newspaper comic strips demonstrated their pervasive influence, creating as they did a worldwide medium by mid-twentieth century. Many Asian cartoonists received their inspiration from American comics, reacting to them in different ways as this overview of cartooning in five East Asian, six Southeast Asian, and four South Asian countries shows. Some Asian cartoonists encouraged the importation and publication of American comics; others drew Asian clones of U.S. characters; still others sought to replace foreign with indigenous comics.

In Japan, all three trends were evident early on. By 1902, famous pioneer cartoonist Rakuten Kitazawa had learned enough (especially about serialization, while working on an American magazine in Yokohama) to create the first Japanese serialized strip with a regular character, *Tagosaku to Mokube no Tokyo Kembutsu* (*Tagosaku and Mokube Sightseeing in Tokyo*). It ran in *Jiji Manga*, a Sunday color supplement not unlike those in the U.S. As other cartoonists, in addition to Okamoto and Kitazawa, returned from visits to the U.S., they too adapted American comics. In 1924, Yutaka Aso created for Hochi a four-panel strip, *Nonki na Tosan* (*Easy-Going Daddy*), which was a direct spinoff of *Bringing Up Father*, with Japanese characteristics, and in 1930, Sako Shishido did *Spido Taro* (*Speedy*) in *Yomiuri Sunday Manga*. Shishido's strip was influenced in layout, pacing, and sound-words by his nine-year stay in the U.S. where he studied cartooning through a correspondence course.[2]

Throughout the 1920s and 1930s, the U.S. impact upon Japanese comics came through in the "ero-guro-nansensu" (erotic, grotesque, and nonsensical) genre which echoed aspects of the American Jazz Era. One cartoonist of that period, Yukio Sugiura, said these comics were especially favored in 1931 and 1932, when the "mood was gloomy and desperate." A proponent of American-style cartooning, Sugiura and others, including Okamoto and Ryuichi Yokoyama, started Shin Mangaha Shu- dan (New Cartoonists Faction Group) in 1932. Its main purpose was the adoption of foreign (mainly U.S.) styles of cartooning.

Sugiura himself was greatly influenced by *Bringing Up Father*, admitting he is "still under the influence of that cartoon."[3]

Later, the U.S. Occupation (1945-1951) left its mark upon Japanese comics. Strips that reflected feudal values or criticized Americans were censored, while those that showed "average families making the best of hard times, and loved little children" were touted.[4] Standing out was *Sazae-san*, created by Machiko Hasegawa in 1946. The newspaper strip lasted more than four decades, inspiring many imitations, as well as *Sazae-San* songs, a TV series, film and books. One researcher likened it to *Blondie*, claiming the humor derived from the contradiction between the ideology and the actual life of the middle-class family.[5]

As elsewhere, Japanese strips soon found their way into comic books (*manga*), which since World War II, have eclipsed the importance of the newspaper funnies. Today, mainstream dailies have only one strip each, while sports and sex newspapers carry more.

Prominent strip cartoonist Sampei Sato, who with his salaryman (white collar worker) themes, created some of the most successful strips in *Asahi Shimbun*, commented that Japanese cartoonists suffer from the stiff competition offered by *manga* and the unenviable task of making their strips understood in a fast-changing society.[6] Agreeing with Sato, longtime cartoonist and president of the Japan Cartoonists Association, Yoshiro Kato, attributed the loss of audiences for strips to a change of public taste and the lack of sophistication on the part of visually-oriented readers to find the "essence of comic strips."[7] Kato has bucked this trend with his *Mappira-kun* (*Mr. Mappira*), Japan's oldest continuous strip started in 1954. Among his other works was *Onboro Jinsei* (*Miserable Life*) in *Mainichi* weekly magazine for eight years. Kato folded this strip in 1961 when the prime minister announced that all Japanese salaries would be doubled and, according to Kato, the "people did not have such a miserable life any longer."[8]

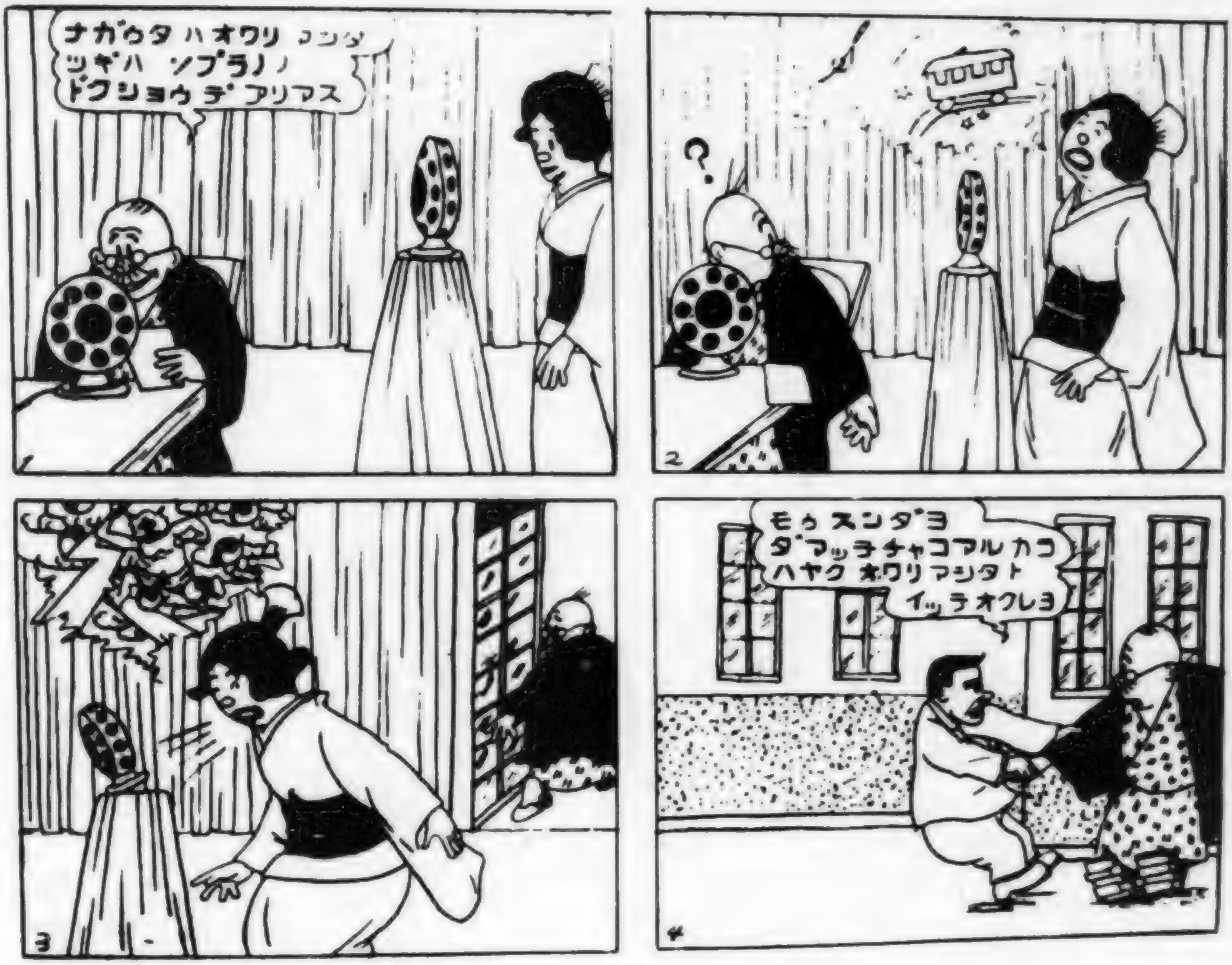
Early Chinese comic art was influenced by both foreign and domestic factors. After World War I, foreign comic strips were translated into Chinese and circulated among families with foreign contacts. Western influences were also obvious in the names of cartoon magazines (for example, *Shanghai Puck*, the first in 1918) and the major locale for cartooning—Shanghai, known for its cosmopolitan lifestyle.

From the liberalizing 4 May 1919 movement through the 1930s,[9] China had its golden age of comic art, as the number of cartoonists mushroomed and cartoon and humor periodicals and newspaper supplements with children's pages developed.[10] By 1934, Shanghai sported seventeen periodicals devoted mainly to cartoons, described as having "necessarily a certain amount of eroticism, influenced to a great extent by such journals as the American *Esquire*, but with an element of quite Chinese abandon."[11] Writer/cartoonist Jack Chen said of 1930s comics: "Western influence was of course very strongly evident, but it was expressed as adaptation rather than imitation."[12]

Probably fitting Chen's description were the two most important strips of 1930s China, *Wangxiansheng* (*Mr. Wang*) and *Sanmao* (*Three Hairs*). *Wangxiansheng* was started in 1928 by a twenty-one-year-old cartoonist, Ye Qianyu, and it appeared first in *Shanghai Cartoons*. The four- to eight-panels were built around a "triangular-headed, middle-class philistine, proud possessor of all the typical Chinese vices,"[13] a character similar to David Low's *Colonel Blimp*. The strip dealt with the sensations of modern urban life—luxury, gluttony, deceit, and pleasure-seeking.[14] *Sanmao* was a serialized strip drawn by Zhang Leping, that initially was published in Shanghai's *Xiaochenbao* in 1935. The strip went through different renditions that corresponded with the political climate. In pre-war China, *Sanmao* was mainly a humor strip based on the mischievous life of a street urchin. A second version appeared in *Shenbao* after Zhang participated in anti-Japanese propaganda during the war, while the post-1947 strip in *Dagong Bao* had strong social overtones, depicting official greed, the widening poverty gap, and Sanmao's own unfortunate life.[15] After 1949, *Sanmao* promoted the tenets of Maoism.[16]

Chinese cartooning is declining today, according to cartoonists interviewed by the author. Quality of work has decreased,[17] fewer cartoons are submitted to periodicals,[18] and there is increased commercialization,[19] the latter a reflection of modern-day U.S. influences.

Outside forces played roles in the development of newspaper comics in other parts of East Asia. In Hong Kong, British, French, Australian, and American cartoonists stopped off at various times and contributed strips. The *South China Morning Post* (hereafter *Post*) had *Buzzy the Bee* in the 1950s, a strip that eavesdropped on Hong Kong society; and *Hong Kong Sweet and Sour* in the 1960s, relating the antics of a bachelor tourist in pursuit of local women. The latter was drawn by a Frenchman known as Zabo, who was in Hong Kong to paint a bar mural.[20] *Jackson Road*, published in the *Post* in 1980, was the first regular four-panel strip in an


ナガウタ ハ オワリ コンダ
ツギハ ソプラノ ノ
ドクショウ デ アリマス
1
?
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3
モゥ スンダヨ
ダマッテチャコマルカラ
ハヤク オワリマシタト
イッテオクレヨ
4

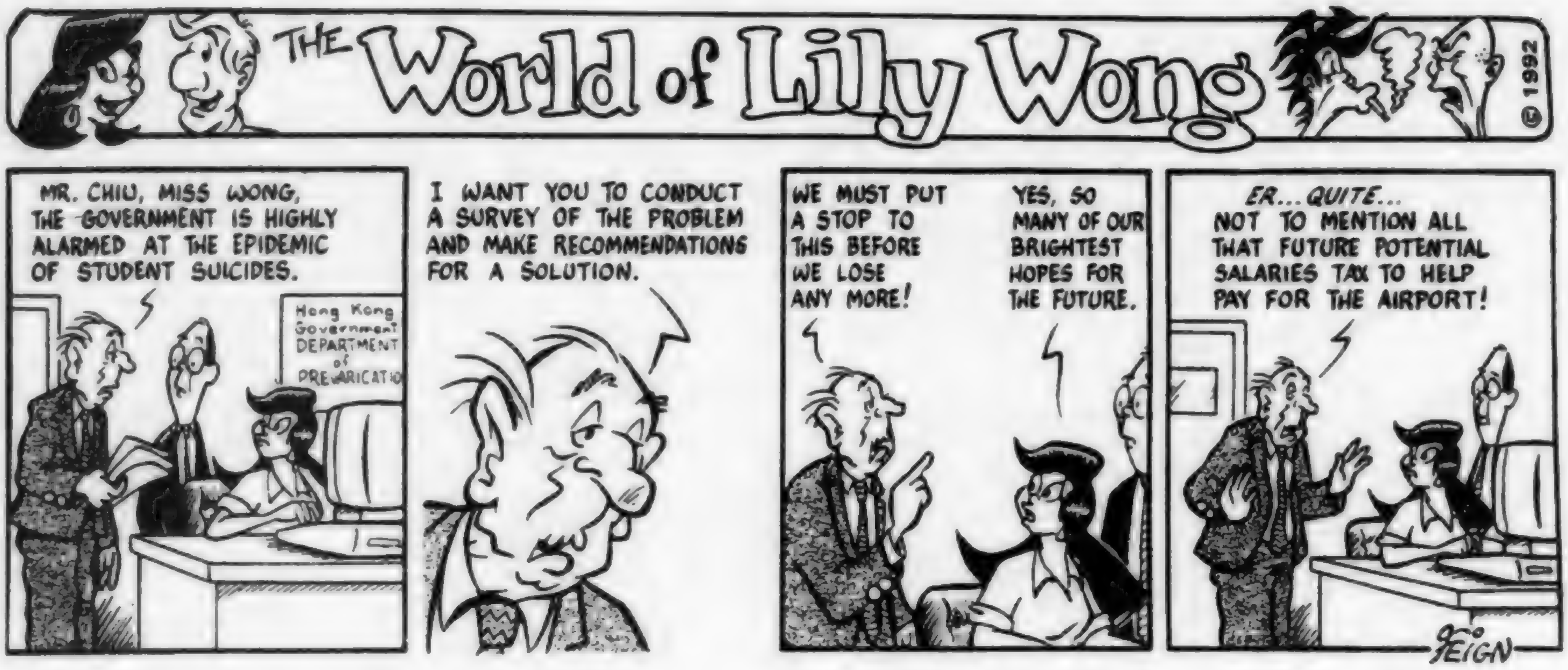
Nonki na Tosan (*Easy-Going Daddy*), a Japanese clone of *Bringing Up Father*, was created by Yutaka Aso in 1924.

English-language daily. The illustrations never changed, showing the backs of patrons at a bar as they commented on Hong Kong's problems. Another strip, *Basher*, was started by a lawyer, Christopher Young, in 1984. As the colony's longest running comic, it gives a clue to the recentness and tenuousness of strips in Hong Kong. Other titles appeared in the 1980s, such as Larry Feign's *Kowloon Kats*; Hope Barrett's *Spray*, featuring cockroaches; Zunzi's *Through the Tiger's Eye*, Stuart Allen's *Twigg*; and Tung Pui-sun's *The Boss*.[21]

The strip that has been most successful—surviving eight years in the newspapers—is *The World of Lily Wong*. Appearing in the *Post* most of its life (although it was carried by the *Hong Kong Standard* for a time), *Lily Wong* is drawn by Larry Feign, a native of Buffalo who worked in California animation studios briefly before venturing to Hong Kong in 1985. The strip features a strong-willed Chinese woman and her "gweilo" (foreign) husband, Stuart. One writer said that Feign "alternately highlights the gaffes of one culture according to the standards of the other, underlining the absurdity of racial prejudice and the shared humanity of Asians and Westerners."[22] In Feign's depictions,

> Hong Kong Chinese are shameless racists who love to gamble, toss garbage out their apartment windows and make money. A greedy, materialistic lot, they prefer stability and prosperity to democratic freedoms. His Hong Kong Westerners are also shameless racists who love the luxurious colonial life they lead here but complain that the Chinese who make it possible spit and jump taxi lines. A hypocritical bunch, they say they have Hong Kong's best interests at heart, even as they sell out the colony and its people to the Communist Chinese.[23]

Feign's own description of what he does is, "The humour is in the irony, the different ways people act around food, children, etc. Both are


THE World of Lily Wong
© 1992
MR. CHIU, MISS WONG, THE GOVERNMENT IS HIGHLY ALARMED AT THE EPIDEMIC OF STUDENT SUICIDES.
Hong Kong Government DEPARTMENT of PREVARICATIO
I WANT YOU TO CONDUCT A SURVEY OF THE PROBLEM AND MAKE RECOMMENDATIONS FOR A SOLUTION.
WE MUST PUT A STOP TO THIS BEFORE WE LOSE ANY MORE!
YES, SO MANY OF OUR BRIGHTEST HOPES FOR THE FUTURE.
ER... QUITE... NOT TO MENTION ALL THAT FUTURE POTENTIAL SALARIES TAX TO HELP PAY FOR THE AIRPORT!
FEIGN

The World of Lily Wong, 13 July 1992. This Hong Kong daily strip by Larry Feign was pulled from the *South China Morning Post* in May 1995 for political reasons.

right in their own way, and yet they will never agree."[24] Originally, Feign tried to balance equally political and non-political themes, but more recently, seventy percent have been political.[25] The latter landed him in trouble in late May 1995, at which time the *Post* dropped his strip.

The foreign connections to Taiwanese and Korean cartooning are mainly in animation, where Dae Won in Seoul and Wang Productions in Taipei handle a large proportion of U.S. and European film and television cartoons; and in comic books, where both countries have tried to ward off the impact of Japanese *manga*.

Taiwanese strips can be traced to the 1949 publication of Chen Kuan-hsi's *Hsiao Pa Yeh* in a student monthly.[26] Two years later, the first newspaper strip, Lee Fei-meng's (Niu Ko) *Uncle Niu Struggles as a Guerrilla*, came out. Unique among those early strip artists was elementary school teacher Liu Hsing-ching, who drew a serial strip imploring students not to read comics which he disapproved. His campaign backfired as the strip itself became a smash hit. By 1956, Liu had four successful strips, one of which, *Robot*, resulted in another career as an inventor with more than 138 patents.

A revitalization of comic strips occurred in 1984-1985, spurred mainly by the China Times Publishing Company. Throughout the following decade, many strips were created, a few of which became runaway successes. Chu Teh-yung's (he is also known as Ronald Chu) *Shuang Hsiang Pao* (*The Couple*) in *China Times Express* was the most popular. Slapstick in nature, Chu's strip revolves around a couple in their sixties and reminds one of Reg Smythe's *Andy Capp* in meanness and defensiveness. Seven or eight of the famous Taiwanese cartoonists are women, the first of whom was Lao Chung, creator of *Tamen*, a story about gender differences.[27] Taiwanese strip artists have attempted to broaden their audiences, publishing books of their strips for sale in Asia and elsewhere, and seeking affiliations with American syndicates.

Korean strips were developed rather early, with a four-panel children's cartoon, *Daeum Eotchi* (*What's Next?*) appearing in a 1914 magazine (it was probably a translated foreign comic). In 1920 Kim Dong-Seong, who had studied journalism in the U.S., did the four-panel *Geurim Yiyagi* (*Pictured Story*), and in the 1920s, his plotted cartoons similar to those in the U.S. were published in newspapers and magazines. Particularly in the 1950s, a number of significant four-panel socio-political strips which survive today were born. Chief among them is *Kobau*, drawn by Kim Song Hwan since 1955. These extremely popular strips are unique as political cartoons in that they carry a regular title with a symbolic meaning, feature the same character every day, and are numbered consecutively. Funnies are expected to become a more important staple of Korean dailies as the public "gets its fill" of political cartoons[28] and sheds its traditional belief that comics are for youngsters only,[29] and as Korea moves even closer to democratization and economic stability.[30]

For obvious reasons, the impact of U.S. comics was most profound in the former American colony of the Philippines. All aspects were affected—from naming of characters and writing of plots to developing comic books (*komiks*) and setting up codes for them.

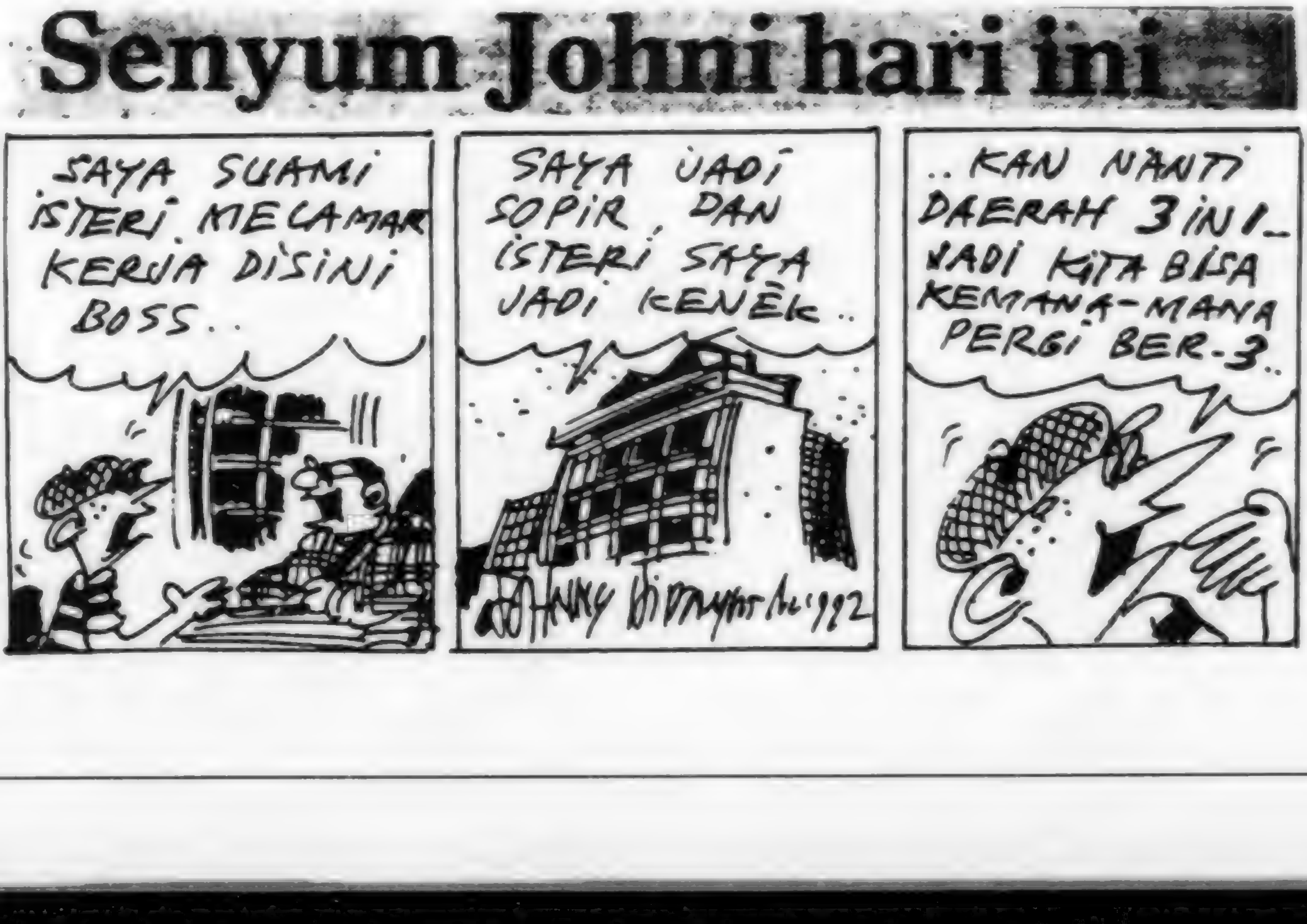
The first Philippine comic strip, Antonio Velasquez's *Kenkoy* in 1929, contained American traits as the main character mouthed English terms such as "okedokey," "wait a minute," or "nothing doing." A contemporary cartoonist, Nonoy Marcelo, attributed the strip to a trend of satirizing the rapidly Americanized Philippines, saying, "*Kenkoy*, with his ukelele, Valentino hair, bell bottoms was a ludicrous portrait of the Filipino of the time pathetically trying but barely succeeding in keeping up with his American mentors."[31]

There have been suggestions that *Mickey Mouse* was the inspiration for *Kenkoy* because of some similarity in appearance. Velasquez emphatically dismissed this assertion:

> It's not patterned after anyone. In fact, I had not seen his [Disney's] *Mickey Mouse* when I created my *Kenkoy*. Because *Mickey Mouse* was born also in the 1920s by Walt Disney and *Kenkoy* was born in the 1920s. He was in the United States; I was in the Philippines.[32]

Velasquez conceived *Kenkoy* after a senior cartoonist for the vernacular magazine, *Liwayway*, reneged on the assignment. Originally, the four-panel strip was used as *Liwayway* filler. The public response was so favorable that it was translated into five dialects, made the basis for a poem and a lively march, and it inspired other strips. By the 1930s *Kenkoy* had rivals in the Philippine comic strip world, including *Huapelo*, a Chinese owner of a corner store; *Saryong Albularyo*, a village quack doctor; *Goyo* and *Kikay*, dead-ringers for Maggie and Jiggs; Francisco and Pedrito Reyes' *Kulafu*, a character like *Tarzan*, who was raised by the apes and roamed the jungle; Francisco Coching's *Hagibis*, another jungle character inspired by *Kulafu* and *Tarzan*; *Lucas Malakas*, a local version of *Popeye*, and so on. *Lucas Malakas* was one of the early strips of Jose Zabala Santos; among his others were *Titina*, *Sianong Sano*, and *Popoy*, all published in *Sampaguita Magazine*.[33]

The post-World War II period saw the further nurturing of strips, as well as the launching of the *komiks* industry for which Velasquez takes credit; but a couple of other individuals played a part. In 1946 while still in short pants according to his account, the sixteen-year-old Larry Alcala was hired by *Liwayway* to draw strips. Three years later, Mars Ravelo, after drifting from one menial job to another, was able to get someone to read his *Rita Kasinghat*, a strip unlike most others in that it was Filipino, not American, in settings, concepts, and stories. Although Velasquez and Alcala both called the 1950s the golden years when cartoonists did their best work, not many of those cartoons found their way into dailies, which favored the less expensive American strips. Also, cartoonists liked the new *komiks*, patterned after comic books left behind by the GIs, because they paid better.[34] Nevertheless, some strips prospered in the post-war generation. By 1968 one of the local strips, *Tisoy* by Nonoy Marcelo, outpolled all foreign and domestic strips combined. *Tisoy* depicted the dilemma of urbanized Filipino youth caught between generations.


Senyum Johni hari ini
SAYA SUAMI ISTERI MELAMAR KERJA DISINI BOSS..
SAYA JADI SOPIR, DAN ISTERI SAYA JADI KENEK..
..KAN NANTI DAERAH 3 INI.. JADI KITA BISA KEMANA-MANA PERGI BER-3..

Scenes of Malaysian Life, 17 November 1986. Lat, the cartoonist for this feature, is famous throughout Asia.

Newspaper strips fared much better after 1970, partly because of the existence of more tabloids, and because of demands by the national cartoonists' group for "chances to do our own strips."[35] Marcos-owned and -operated dailies published many strips, leading one to suspect they were diversions from the Filipinos' daily misery. One of the most popular has been *Ikabod*, started in 1979 by Marcelo and described by him as a "balance to the heavy repression during the Marcos years as it was against the big fat cats."[36] Other popular and long-surviving (since the 1970s) strips are *Siopawman* by Alcala, *Baltic and Co.* by Roni Santiago, and *Kusyo at Buyok* by Tito Milambilang. By the 1990s all Philippine dailies contained a total of fifteen to twenty local strips. U.S. strips, however, still present a formidable challenge: in 1986 the *Manila Chronicle* dropped all local strips because it could obtain foreign ones for fifty cents each.[37]

Americanisms continue to show up in strips and *komiks*, as indicated by titles and storylines: *DI Trece* (*Dick Tracy*), *Flash Ter* (*Flash Gordon*), *Lastik Man* (*Plastic Man*), *Kaptayn Barbell* (*Captain Marvel*), *Bulko* (*The Hulk*), *Cha Lee's Angels* (*Charlie's Angels*), *Farrah Garbo* (a cross between two famous American actresses), *Darna* (a female do-gooder in the mold of *Wonder Woman*), *Og* (another *Tarzan* clone), and Larry Alcala's *Kalabog en Bosyo* (loosely adapted from *Batman and Robin*). Marcelo said Alcala, like Velasquez much earlier, incorporated a baleful look at a Westernized Philippines in *Kalabog en Bosyo*, ridiculing "his countrymen's clumsy handling of the new-found language with clever word-play."[38]

There were other influences from the U.S. When the American comic book industry set up its code in the mid-1950s, Ace Publications in Manila drew up a similar set of self-censorship guidelines. The Association of Publishers and Editors of Philippine Comic Magazines was established to promote "the moral welfare of *komiks* reading public by publishing 'only clean, wholesome, entertaining and educational strips.'" Its Golden Code encouraged self-censorship. Obversely, Philippine cartooning has left its mark in the U.S. In the early 1970s, American comics publisher Warren, while visiting Manila, took an interest in Fred Alcala's artwork, much of which copied the styles of Hal Foster and Alex Raymond. Alcala led a troupe of Filipino cartoonists, including Nestor Redondo, Jesse Santos, Alex Niño, and Edgar Soller, who began work for DC, Marvel, Filmation, and other American publishers and studios. Some migrated while others worked from the Philippines.

Heavy dependence upon U.S. strips is endemic to Thailand and Malaysia as well. A check of the three main Sunday newspapers in Thailand in August 1993 found eight-page color supplements, made up entirely of American strips, and in Malaysia, each major English-language daily has twelve strips, all emanating from the U.S. except for one each in *New Straits Times* and *Star*. The *Sunday Times*' eight-page color comics supplement is made up of seventeen U.S. strips.

The most popular Thai cartoonist according to a recent poll is Chai Rachawat, who draws *Pooyai Ma and Ah Joy* for the daily *Thai Rath*. The sixteen-year-old strip features a village headman and a villager who symbolically represent the government and the people.[39] Chai self-exiled to the U.S. during the mid-1970s, when he feared government reprisals for his cartoons.

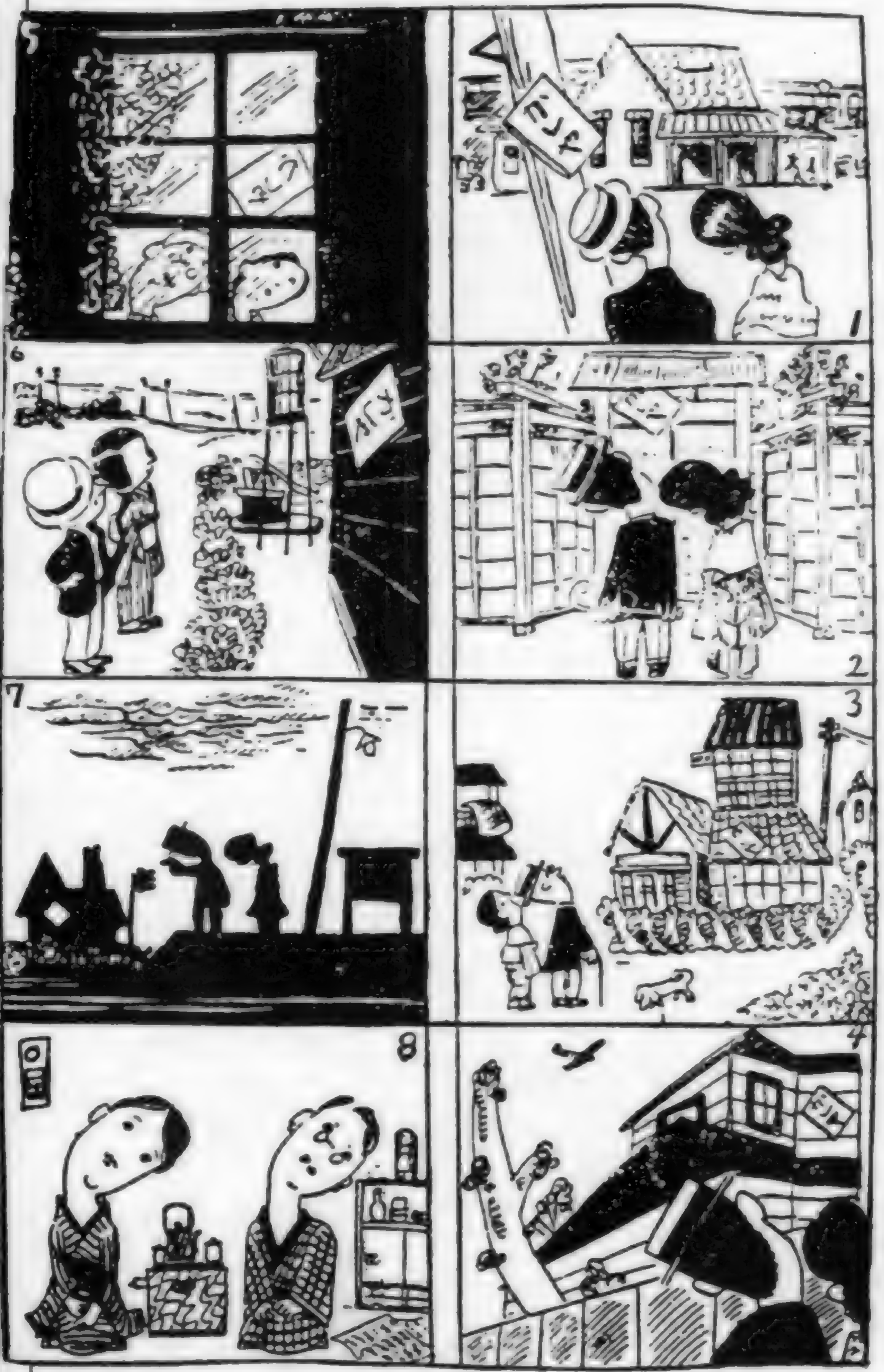
Pioneer cartoonist Prayoon Chanyawongse, the only Magsaysay (often called the Pulitzer Prize of Asia) awardee for cartoon arts, also stayed in the U.S. for awhile. He trained at Disney Studios in Burbank after being introduced to Walt Disney by King Bhumibhol.[40] Prayoon's fame resulted from his serialized folk strip *Chantha Korope* and verse editorials. The latter were one-panel creations mixing poetry and comic illustration on a current topic. Another prominent early cartoonist was Sawas Jutharop, credited with introducing serialized strips to Thailand with his *Popeye* imitation, *Khun Muen*.

In Malaysia, local comic strips have had a richer tradition in the Bahasa Malaysia and Chinese dailies than in the English ones. In the 1930s Ali Sanat did *Wak Ketok* and *Wak Keledek* for *Utusan Zaman*, while Salleh bin Ally produced nationalist strips for *Warta Jenaka*. Salleh's major character was *Sa-Hari Balun*, a highly emancipated village belle who wore outrageously daring costumes and got entangled in difficult situations, from which she emerged triumphant.[41] The most successful Malaysian cartoonist has been Lat (Mohd. Nor Khalid), whose *Scenes of Malaysian Life* has appeared in the *New Straits Times* for about twenty years, and his *Si Mamat* in *Berita Minggu* even longer.[42] Describing the world reflected in comics read by Malaysians when he started, Lat said, "Before that, there was nothing. They only printed foreign comics, and they didn't draw us. It was not Malaysian. It always had something to do with something Western."[43]

The most important contribution American comic art has made to Malaysia involves the plethora of humor magazines that have appeared since 1978. The first, *Gila-Gila* (*Crazy about Mad*), was patterned after *Mad Magazine*, with much imitation of stories and artistic styles.

American strips have stimulated other cartoonists: in Myanmar, U Aung Shein has famous characters imitative of *Tarzan* and *Sherlock Holmes*,[44] while in Singapore, Lee Hon Kit's adventure story has touches of *Flash Gordon*. Unique as Johnny Hidajat's *Djon Domino* strip is to Indonesia, it has, perhaps by coincidence, a trait found in *Mutt and Jeff*—tips for the gambler. In *Djon Domino*, Hidajat includes numbers which readers use in playing the national lottery.[45]

Indigenous newspaper strips are not very common in any part of the sub-continent, and certainly not in the dominant English-language press. For decades, when editors decided to use strips, they invariably imported them from the U.S. or England. King Features provided the very popular *Phantom* and *Mandrake*, as well as *Flash Gordon*, *Archie*, and *Beetle Bailey*; Asia Features, *Garth* and *Kerry Drake*, and Famous Features, *James Bond*, *Modesty Blaise*, and *Mutt and Jeff*. Publishers such as Chandamama Classics and Dolton Comics brought out comic books based on Disney characters or adopted *Asterix* and *Archie*.[46]

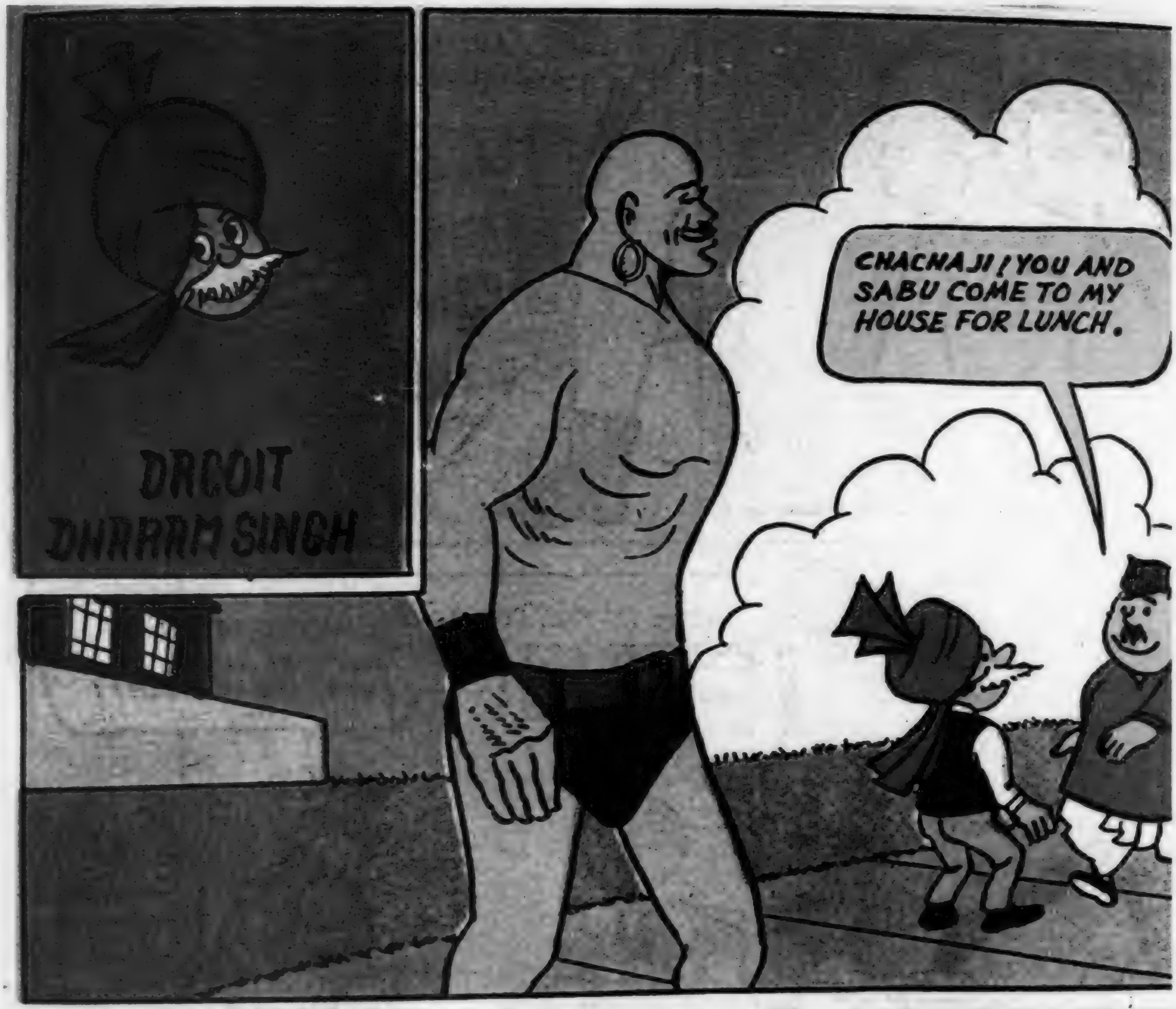

Yukio Sugiura's work from the 1930s was influenced by George McManus.

It was as a reaction to these types of behavior that some early Indian comics appeared. One was *Daabu*, the tale of a teenage boy and a science professor, started by Pran (Pran Kumar Sharmar) in 1960. Pran incorporated Indian themes, customs, and settings, so that "Indians thought these strips were their own."[47] By the 1990s Pran's stable of strip titles had increased to seven, distributed to twenty newspapers and magazines nationwide through a syndicate (Pran's Features) he operates out of the third floor of his home. Additionally, Pran has collaborated with Diamond Comics, which has compiled the seven series into more than 225 comic book titles.

In January 1969, Pran launched his most famous strip, *Chacha Chaudhary*, a "not very sophisticated wise man" who, joined later by a giant, Jupiter-born sidekick, *Sabu*, solves people's problems. Pran said his characters differ from American prototype heroes in that they do not possess supernatural powers, such as the ability to fly and perform miracles.[48]

A chemical engineer, Anant Pai, also was distressed by the preponderance of American and British strips in India in the 1960s. Believing that Indian children were ignorant of their country's history and culture, Pai started the educational *Amar Chitra Katha* comic book series of 436 titles, which eventually sold seventy-nine million copies.[49] Earlier in 1963, he had launched Indrajal Comics with the publication of a sixteen-page *Phantom Story*. In 1969, along with cartoonist Abid Surti, he established a features syndicate, Rang Rekha,[50] which has about seventy newspaper subscribers for its eight comic stories provided in eleven languages. India is unique among Asian countries in having feature syndicates, another concept borrowed from the U.S. At least five syndicates have existed, according to cartoonists interviewed by the author.

The market for strips is very competitive, according to one syndicate's comics editor, Luis Fernandes of Amrita Bharat. U.S. strips sell for Rs 70 to 80 each and are preferred by smaller papers because of their low rates and high prestige value,


DACOIT DHARAM SINGH
CHACHAJI! YOU AND SABU COME TO MY HOUSE FOR LUNCH.
SETH SAGHNUMAL! WHAT IS THE OCCASSION?
I PROMISED YOU A MEAL WHEN YOU SAVED MY HOUSE FROM DACOIT DHARAMSINGH.
SABU! WHAT DO YOU SAY?
629.
© PRAN'S FEATURES

Chacha Chaudhary is Pran's comedy-adventure strip published in India.

but the twenty or more local strips have been gaining respect and clientele, because of their culture specificity.[51] Despite this, the long tenure of U.S. strips in India has not been offset by the production of local comics, for many of the latter are rather Americanized. The *Nootan Chitra Katha* series, for example, features the character, *Bhoot Nath*, described as a "fantastic hero with a stout physique who puts on a mask almost identical to that of *Phantom* and is able to travel far and wide in the universe in different planets like *Flash Gordon*."[52]

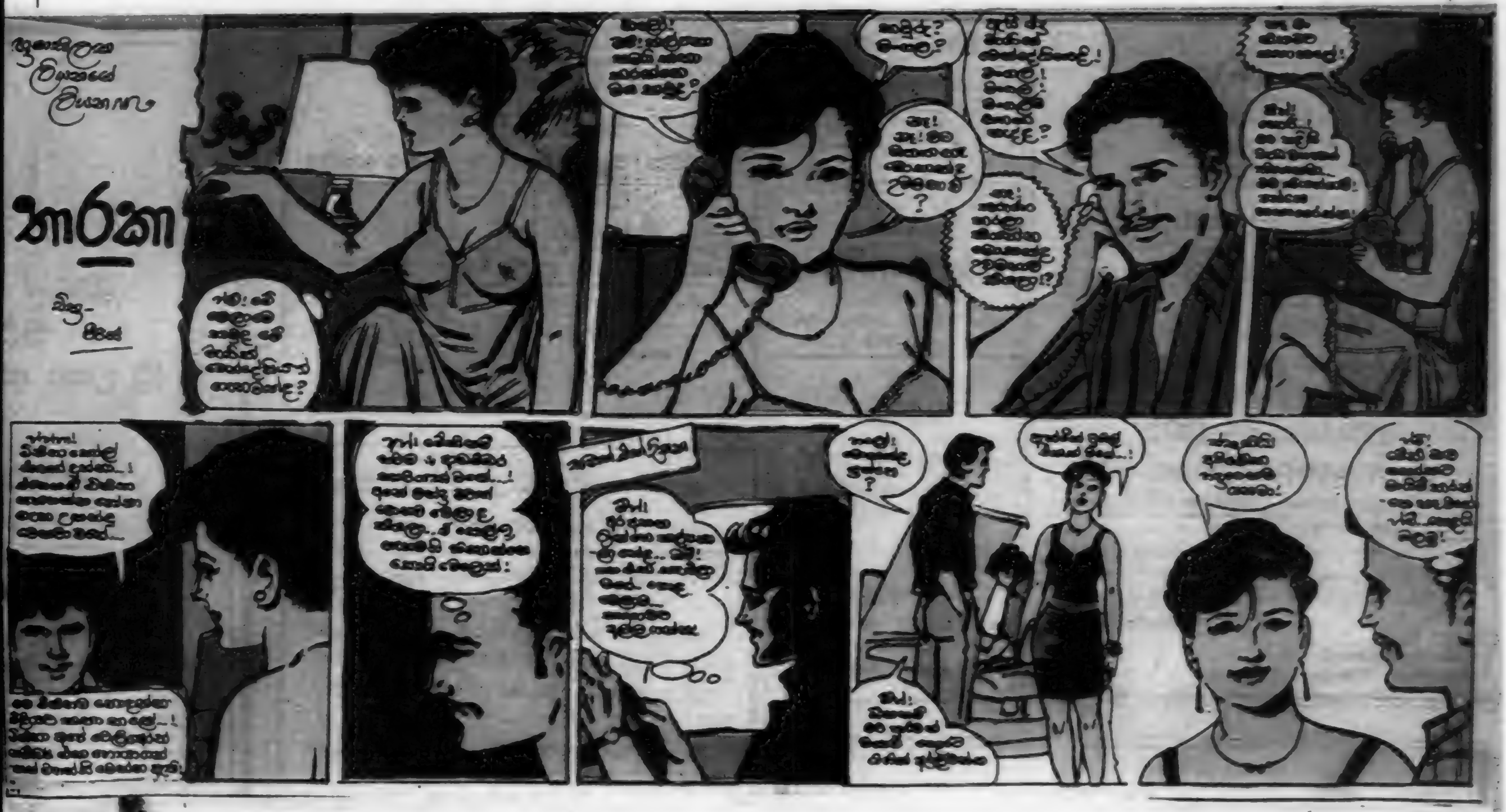
One scholar portrayed the Indian comics scene as one where,

> The publishers have benefitted from the experience of Western comic producers. . . The producers working at the international level also adopted fantasy characters from Indian soil and Indian atmosphere such as *Bahadur, Secret Agent Vikram, Inspector Garud, Shaikh Chilly, Manka Jascos, Babloo, Mia Manju, Inspector Azad, Chacha Chaudhary*, etc. The creators of these comics seek motivation and ideas from international comics but they transform and improvise them to suit the Indian atmosphere and background.[53]

Strips in Bangladeshi newspapers have been around since their introduction by the *Morning News* in the 1950s, but they have not been in abundance and almost all have been done by Americans and Europeans.[54] The exception is *Tokai*, Ranabi's character started in *Bicitra* in 1977. It took Ranabi two years to conceptualize *Tokai*. Initially he looked to Charles Schulz's *Peanuts* for a model, but decided instead to dwell on a street-wise, poverty-stricken child, witty and insightful in depicting Bangladeshi society.[55] The very name "tokai" has come to represent extreme poverty and has been added to the Bengali dictionary. Other strips are very rare in Dhaka dailies, attributable to factors such as newspaper disinterest and the low payment and degree of respect given strip cartoonists.[56] From the late 1970s until recently, Bangladesh was served by two humor magazines, *Cartoon* (defunct after 1993) and *Unmad*, the latter patterned after *Mad* magazine.[57]

continued on page 71

This romantic strip was published in the Sri Lankan newspaper *Silumina*, 18 July 1993.



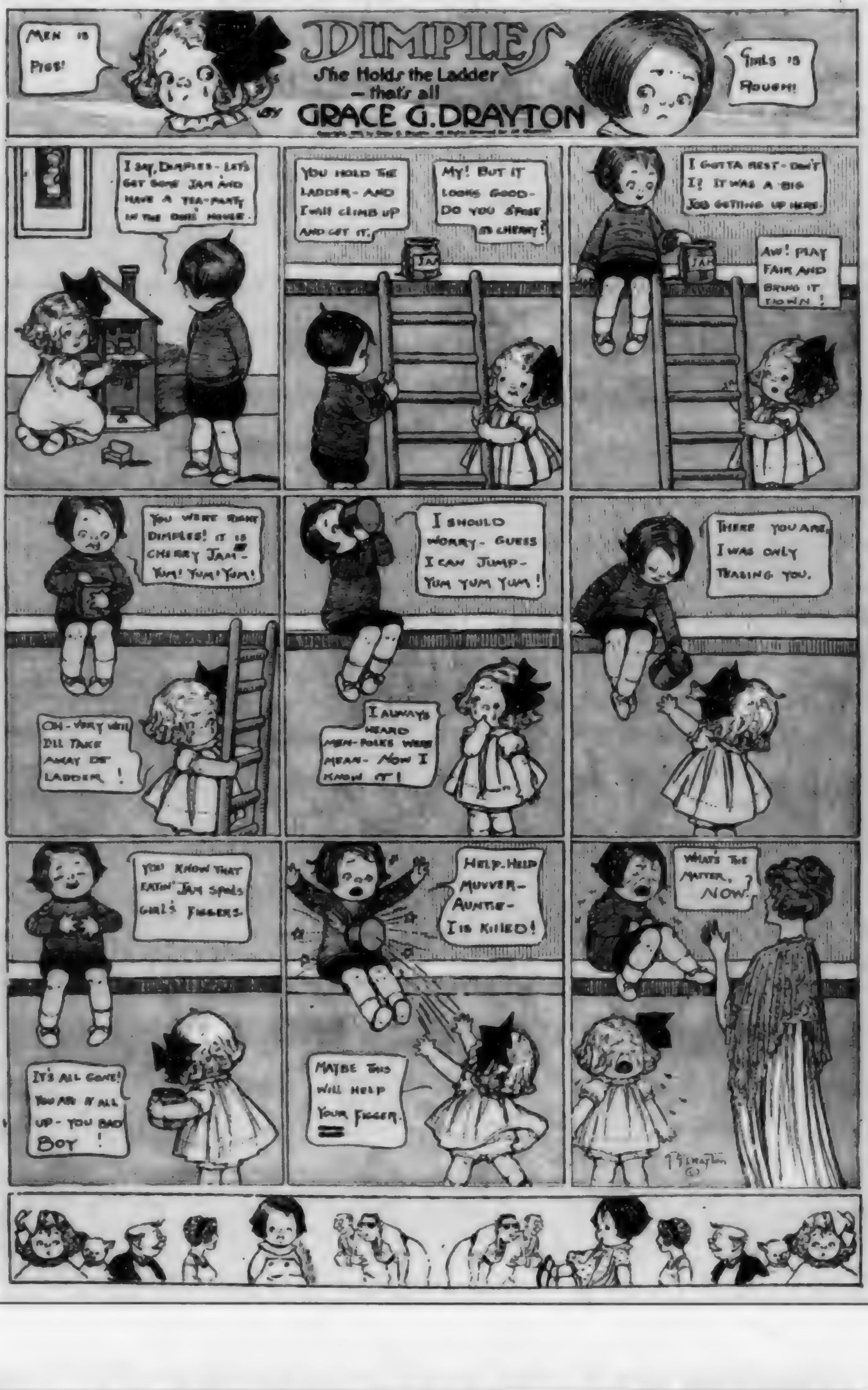
emanata

Mort Walker in his ***Lexicon of Comicana*** *invented the term "emanata" to describe the graphic devices used by cartoonists to describe "what is going on inside" their characters. This occasional feature of* ***Inks*** *is intended to provide an opportunity for commentary, anecdotes of interest, and historical sketches. Readers interested in writing such a feature are invited to contact the editor.*

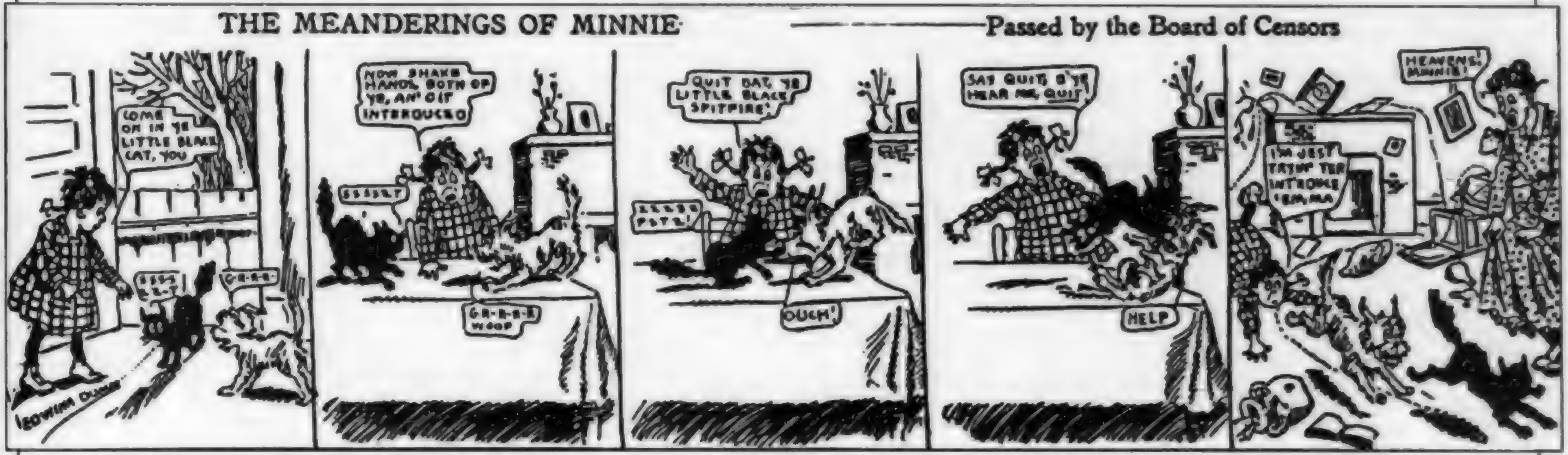
Women and Children First

Trina Robbins

If the prerequisite for a cartoon to be considered a comic strip is continuity and panels, Rose O'Neill was writing and drawing comics for *Truth* magazine as early as 1896, or a year after the advent of the Yellow Kid. This fact is, however, not widely known. Cartoonist Diane DiMassa told in a recent interview about attending a panel discussion called "Under the Influence: Comic Art," that was held at the Exit Gallery in New York City. Among the panelists speaking about comics history was *Maus* cartoonist Art Spiegelman. DiMassa relates that the subject of women cartoonists, and the absence of any mention of them during the panel, was brought up by members of the audience. "Someone had asked him [Spiegelman] why there wasn't any cartoon work done by women in the early 1900s, and he


MEN IS PIGS!
DIMPLES
She Holds the Ladder – that's all
by GRACE G. DRAYTON
GIRLS IS ROUGH!
I SAY, DIMPLES – LET'S GET SOME JAM AND HAVE A TEA-PARTY IN THE DOLL' HOUSE.
YOU HOLD THE LADDER – AND I WILL CLIMB UP AND GET IT.
MY! BUT IT LOOKS GOOD – DO YOU S'POSE IS CHERRY?
JAM
I GOTTA REST – DON'T I! IT WAS A BIG JOB GETTING UP HERE.
AW! PLAY FAIR AND BRING IT DOWN!
YOU WERE RIGHT DIMPLES! IT IS CHERRY JAM – YUM! YUM! YUM!
OH – VERY WELL I'LL TAKE AWAY DE LADDER!
I SHOULD WORRY – GUESS I CAN JUMP – YUM YUM YUM!
I ALWAYS HEARD MEN-FOLKS WERE MEAN – NOW I KNOW IT!
THERE YOU ARE. I WAS ONLY TEASING YOU.
YOU KNOW THAT EATIN' JAM SPOILS GIRL'S FINGERS.
IT'S ALL GONE! YOU ATE IT ALL UP – YOU BAD BOY!
HELP – HELP MUVVER – AUNTIE – I IS KILLED!
MAYBE THIS WILL HELP YOUR FINGER.
WHAT'S THE MATTER, NOW?

Grace G. Drayton, *Dimples* from the *Boston Herald*, 10 January 1915. Draper Hill Collection, The Ohio State University Cartoon Research Library.


THE MEANDERINGS OF MINNIE
Passed by the Board of Censors
COME ON IN YE LITTLE BLACK CAT, YOU
SSSS-T-T
G-R-R-R
EDWINA DUMM
NOW SHAKE HANDS, BOTH OF YE, AN' OI' INTERDUCED
SSSSST
GR-R-R-R WOOF
QUIT DAT, YE LITTLE BLACK SPITFIRE!
SSSSS PSTZ!
OUCH!
SAY QUIT, D'YE HEAR ME, QUIT
HELP
HEAVENS! MINNIE!
I'M JEST TRYIN' TER INTERDUCE 'EM, MA

Edwina Dumm, *The Meanderings of Minnie* from the *Columbus Monitor*, 1917.

actually said, 'Well, they just weren't *doing* it then.'"[1]

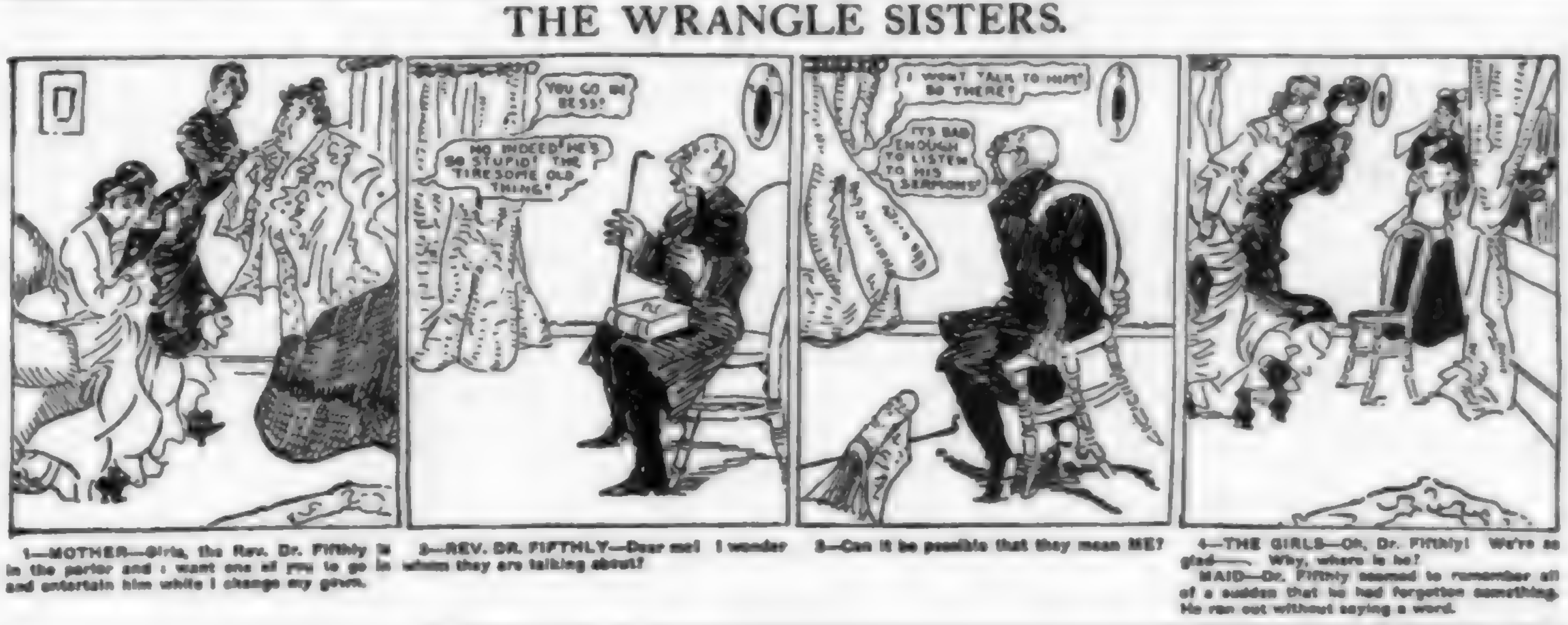
It is unfortunate that people who should know better still hold this erroneous belief.[2] Within five years of O'Neill's work for *Truth*, comic strips by women were appearing in newspapers. By 1901, *Bun's Puns*, a kind of proto-comic by Louise Quarles, was running in the *New York Herald*. It had panels and puns, but lacked the continuity that makes for a true comic strip. The same newspaper printed *Tin Tan Tales for Children* by Grace Kasson, and the *Philadelphia Press* ran *The PhilaBusters* by Agnes Repplier.

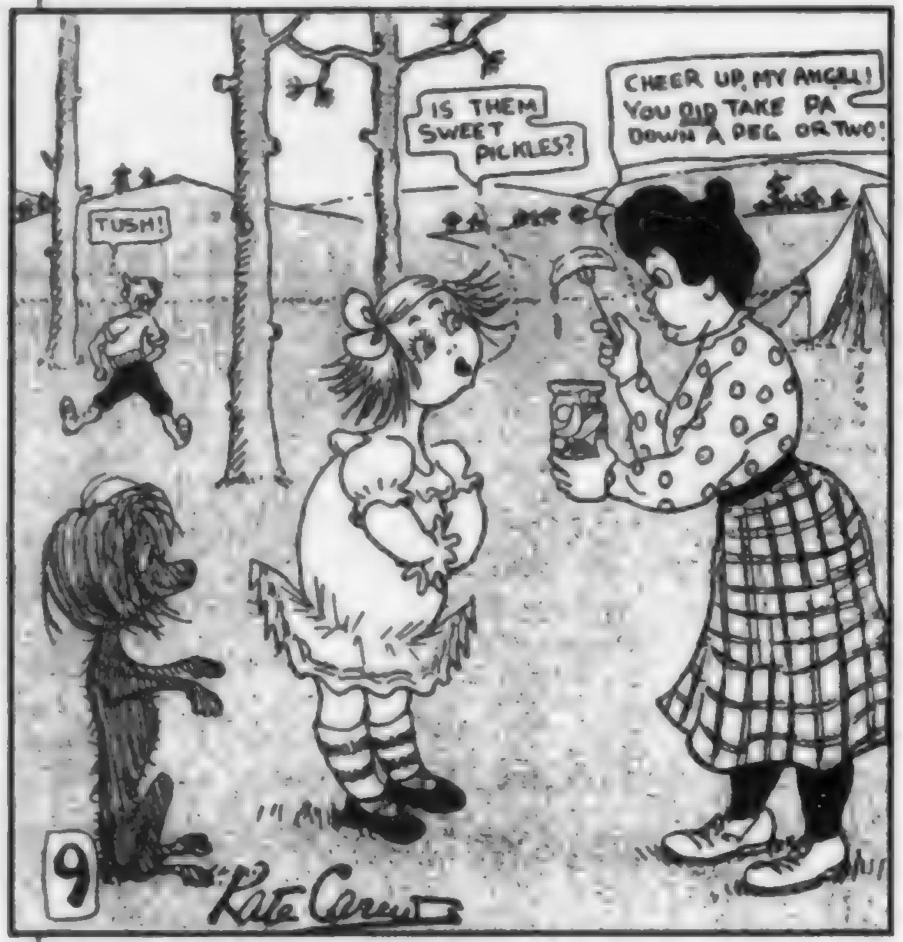
Each year more women entered the field. The comics pages of newspapers in 1902 introduced Jean Mohr, Kate Carew, and Grace Gebbie Weidersheim, who in three more years would create the characters that became the Campbell Kids. (In 1911 Weiderseim remarried and took the name by which she is most often known, Grace Drayton.) Jean Mohr's strip told the rather startling adventures of a pretty girl named Sallie Slick and her remarkable Aunt Amelia, a little old lady practical joker and past master of the art of hatpin self-defense. The strip changed names according to the story. For instance, one is called *Aunt Amelia Brings Sallie a Present, But Sallie Didn't Know It*; and another is *Aunt Amelia Builds Some Snow Men for Sallie*. A more traditional strip by Mohr, *Easy Edgar*, ran above it. *Easy Edgar* and Kate Carew's *The Angel Child* both featured cute kids getting into trouble, as did the long series of comic strips that Grace Gebbie Weiderseim Drayton would draw throughout her life.

There have always been trends in comic strips, and the reigning fashion in the early part of this century was for cute kids who get into trouble. This type of strip was drawn not only by women, but also by men like Jimmy Swinnerton and Richard Felton Outcault. By 1910 cute kid strips filled the newspaper pages, and many were by women including *Gretchen Gratz* and *Snooks and Snicks* by Inez Townsend Tribit; *Jennie and Jack* by Grace Drayton's sister, Margaret Gebbie Hays; and *Kate and Karl* by Margaret's daughter and Grace's niece, Mary A. Hayes. Meanwhile Grace Drayton was prolifically turning out strips about adorable children with names like Toodles, Toddles, Dolly Drake, Bobby Blake, Dolly Dingle, Dolly Dimples, and Dotty Darling—all of whom looked exactly like the Campbell Kids. Rose O'Neill, whose *Kewpie* strips had started running in women's magazines as early as 1909, briefly syndicated a *Kewpies* newspaper strip in 1917, but it only lasted for a year. O'Neill did not return to the newspaper comics pages until the 1930s. Cute kids, of course, are still going strong today, as evidenced by the immense popularity of *Calvin and Hobbes*.

Women cartoonists eventually branched out into other genres of cartooning. By 1911 Kate Carew was writing and illustrating a page of satirical political and social commentary for the *New York American*, dealing with such diverse topics as graft at Tammany Hall and votes for women. By 1916 Edwina Dumm was

Marjorie Organ, *The Wrangle Sisters* from the *New York Journal*, 1905.


THE WRANGLE SISTERS.
YOU GO IN BESS!
NO INDEED HE'S SO STUPID! THE TIRESOME OLD THING!
I WON'T TALK TO HIM! SO THERE!
IT'S BAD ENOUGH TO LISTEN TO HIS SERMONS!
1—MOTHER—Girls, the Rev. Dr. Fifthly is in the parlor and I want one of you to go in and entertain him while I change my gown.
2—REV. DR. FIFTHLY—Dear me! I wonder whom they are talking about?
3—Can it be possible that they mean ME?
4—THE GIRLS—Oh, Dr. Fifthly! We're so glad—— Why, where is he?
MAID—Dr. Fifthly seemed to remember all of a sudden that he had forgotten something. He ran out without saying a word.


TUSH!
IS THEM SWEET PICKLES?
CHEER UP, MY ANGEL! YOU DID TAKE PA DOWN A PEG OR TWO!
9
Kate Carew

Kate Carew, detail of *The Angel Child* from the *St. Louis Post-Dispatch*, 7 September 1902.

working for the *Columbus Monitor* as the country's first female political cartoonist. Within a year, Dumm was supplying that newspaper with a full page of cartoons titled *Spot-Light-Sketches*, which featured a comic strip called *The Meanderings of Minnie* at the bottom of the page. This strip about a little girl and her dog became *Cap Stubbs* in 1918 when Minnie changed her sex, and it eventually turned into the long-running comic strip *Cap Stubbs and Tippie*.

As early as 1902 sixteen-year-old Marjorie Organ was working as the only woman in the *New York Journal's* art department. She was supplying the paper with a number of regular strips including *Strange What a Difference a Mere Man Makes!*, *Reggie and the Heavenly Twins*, and *The Wrangle Sisters*, all of which fit into the category of early pretty girl comics. That same year, another sixteen-year-old, Nell Brinkley, was hired by the *Denver Post* for the salary of $7 per week.[3] She was to become the godmother of the next major fad in comics for and by women: pretty girls.

By 1907 Nell Brinkley was a star illustrator for William Randolph Hearst's newspapers, and her "Brinkley Girls" were featured regularly all over the country. Hearst newspapers ran photos of her with captions that described her as "the clever artist whose work for 'The Examiner' has attracted so much attention."[4] Brinkley's daily panels, which were not usually in the form of comic strips, usually consisted of a single "pin-up" style drawing that included one or more of the wind-blown and ruffled beauties for which she was famous, along with various dogs, cupids and/or handsome men. Commentary by the artist, written in the highly romantic style that was popular then, ran under the panels. By the very early 'teens, Nell Brinkley had inspired a host of imitators. Soon many American newspapers could boast of at least of at least one comic strip or single panel cartoon filled with romantic beauties in hobble skirts and high button shoes, drawn by the likes of Eleanor Schorer, Juanita Hamel, and Stella Flores. By the twenties, Brinkley was producing full-page multi-panelled stories with continuity that, although they lacked panel borders, must be considered comics, and so were dozens of other women cartoonists. Women were undeniably *doing* it back then.

NOTES

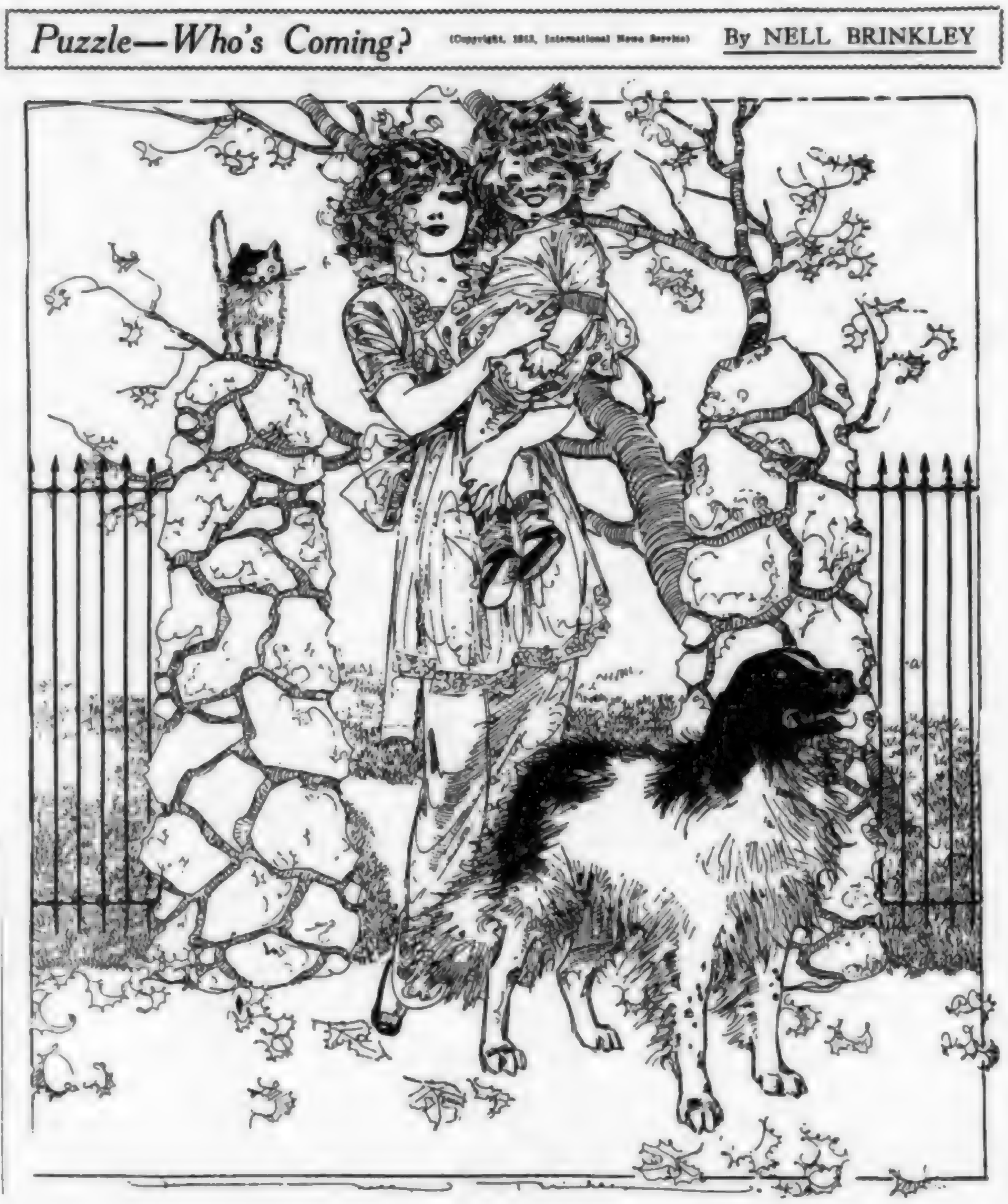
1. Joan Hilty, "Guillotines, Late Nights and Norman Rockwell: A Conversation with Alison Bechel & Diane DiMassa," *OH*, February 1994, 35-36.

2. The fact that women cartoonists have been so under-chronicled is the reason I wrote *A Century of Women Cartoonists* and co-authored *Women and the Comics* with catherine yronwode.

3. Idelle Dvorak, "Nell Brinkley, A Biography," *American Illustrators Research Group 1980 Annual*, unpaged.

4. Clipping from *Los Angeles Examiner*, ca. 1908.

Nell Brinkley, *Puzzle—Who's Coming?* International News Service, 1913.



East-Going Daddy

continued from page 67

Strip cartooning is dismal in Pakistan. Anwar projected the antics of a single character, *Nanna*, a lovable boy in the spirit of *Dennis the Menace*, and Sadaquat did a daily strip on a typical Pakistani family. The female cartoonist, Nigar Nazar, "assimilated the work of many European and American masters" in *Gogi Giggles*, which ran in the daily *Muslim* of Islamabad.[58] *Gogi* was described as a timeless, transportable character who, in one sequence, might be shown as a harried victim of the system; and in another, as an instrument of bureaucratic corruption.[59]

Strip cartooning in Sri Lanka dates to at least the mid-1950s. Some of the early ones were done by Henry Tennekoon, W. R. Wijesoma, G. S. Fernando, W. P. Wickamanayake, and Camillus Perera.[60] A few have survived twenty to thirty years;[61] those of Perera have lived on in his "comics papers." The oldest is *Camillusge Don Sethan*, started by Camillus in 1966 for the daily *Janatha*, and moved to the "comics paper" *Sathsiri*.[62]

Sinhalese dailies carry local comic strips which borrow heavily from Western material,[63] while English-language papers use mostly U.S. and British comics. The three Sinhalese dailies have a total of six strips, usually of three panels; and English-language newspapers have three to six U.S. strips. In the Sunday editions, *Silumina* and *Divaina* each have two, and *Lankadipa*, one local strip. The English *Sunday Times*, *The Island*, and *Sunday Observer*, carry from two strips to a full page of U.S. and British material. Popular stories revolve around romance, adventure, ghosts, and household problems. Among strips are *Pelanthiya* and *Attakaka Pipi* (a ghost story), both by W. P. Wickamanayake, and S. C. Opatha's *Silva*, a problem-plagued familyman. Mainly a political cartoonist, Opatha gets double use out of *Silva*, bringing the character into his political cartoons as a bystander.[64]

Identifying problems associated with strip cartooning, Wickamanayake singled out a deterioration of ideas, drawings, and dialogue due to social changes, many brought about by television.[65] Another cartoonist said the void in English-language strips results because of a lack of cartoonists able to work in that language.[66]

Almost from their earliest days, American comic strips have influenced the development of cartooning in Asia. In some cases, Asians learned about the U.S. strips from returning cartoonists who sang their praise or from English-language newspapers and magazines established in Asia. Many of these periodicals carried American strips provided by the syndicates. Gradually, local artists created their own versions of the strips, oftentimes copied closely from U.S. and British ones. Particularly in the last twenty years, there has been some negative reaction to the dominance of American strips, with Asian cartoonists doing strips with more indigenous stories, characters, and styles, and launching local syndicates and humor magazines for their distribution and exhibition. ●

NOTES

1. Frederik Schodt, *Manga! Manga! The World of Japanese Comics* (Tokyo: Kodansha, 1983), 43.
2. Schodt, *Manga! Manga!*, 51.
3. Interview by the author with cartoonist Yukio Sugiura in Tokyo, Japan, 6 November 1993.
4. Schodt, *Manga! Manga!*, 63.
5. Taihei Imamura, "Comparative Study of Comics: American and Japanese—*Sazae-san* and *Blondie*," in *Japanese Popular Culture*, ed. Hidetoshi Kato (Rutland, VT: Tuttle, 1959), 96.
6. Interview by the author with cartoonist Sampei Sato in Tokyo, Japan, 8 November 1993.
7. Interview by the author with Yoshiro Kato, president, Japan Cartoonists Association in Tokyo, Japan, 6 November 1993.
8. Kato, interview.
9. On 4 May 1919, students of Peking National University rioted against the venal Chinese government. The date was considered a landmark in the Chinese revolution and is celebrated as such by the Communist government. The May Fourth Movement challenged traditional norms and "sought to free the people's will from the confinement of the past." Hung Chang-tai, *War and Popular Culture: Resistance in Modern China, 1937-1945* (Berkeley: University of California Press, 1994), 23.
10. John A. Lent, "Comic Art," in *Handbook of Chinese Popular Culture*, ed. Wu Dingbo and Patrick D. Murphy (Westport, CT: Greenwood, 1994), 279-305.
11. Jack Chen, "China's Militant Cartoons," *Asia*, May 1938, 311.
12. Chen, "China's Militant Cartoons," 311.
13. Chen, "China's Militant Cartoons," 312.
14. "55 Years of Innovation," *Asiaweek*, 24-31 December 1982, 26-27.
15. Hung Chang-tai, "The Fuming Image: Cartoons and Public Opinion in Late Republican China, 1945 to 1949," *Comparative Studies in Society and History* 36:1 (1994), 129.
16. Mary Ann Farquhar, "Sanmao: Classic Cartoons and Chinese Popular Culture," in *Asian Popular Culture*, ed. John A. Lent (Boulder, CO: Westview, 1995).
17. Interview by the author with cartoonist Zhan Tong in Shanghai, China, 15-16 August 1993.
18. Interview by the author with cartoonist/editor Sun Shao Bo, *World of Cartoons*, in Shanghai, China, 16 August 1993.
19. Zhan, interview, 1993; interview by the author with Zheng Xin Yao, managing editor, *World of Cartoons*, in Shanghai, China, 16 August 1993.

20. Jack Moore, "Cartooning Characters," *Hong Kong Sunday Post-Herald*, 25 May 1969, 5.

21. Interview by the author with cartoonists Larry Feign, *South China Morning Post*, in Hong Kong, 11 July 1992; and Zunzi, in Drexel Hill, Pennsylvania, 30 July 1991, and in Hong Kong, 12 July 1992.

22. James L. Tyson, "It's a Hard Place to Raise Hackles," *Christian Science Monitor*, 11 August 1989, 6.

23. Barbara Basler, "Help! Wicked Satirist is Loose. Colony Skewered," *New York Times*, 12 January 1990.

24. Tony Allison, et. al., "Figure It Out," *Asia Magazine*, 7-9 January 1994, 10-11.

25. Feign, interview, 1992.

26. Chen Yueh-yun, "Thirty Years of Cartoon's Vicissitude," *Commercial Times* (Taipei), 9 September 1981, 10.

27. Interview by the author with cartoonist Lao Chung in Taipei, Taiwan, 10 July 1992.

28. Interview by the author with cartoonist Yoon Young-Ok, *Seoul Shinmun*, in Seoul, Korea, 3 July 1992.

29. Interview by the author with cartoonist Park Soo Dong in Seoul, Korea, 7 July 1992.

30. Interview by the author with cartoonist Park Jae Dong, *Hankyoreh Shinmun*, Seoul, Korea, 7 July 1992, and 5 July 1994.

31. Nonoy Marcelo, "Komiks: The Filipino National Literature?" *Asian Culture*, January 1980, 18.

32. Interview by the author with cartoonist Antonio Velasquez in Manila, Philippines, 26 September 1988; see also, John A. Lent, "Antonio Velasquez, Father of Philippine Komiks," *Philippines Communication Journal*, March 1993, 47-50.

33. Cynthia Roxas and Joaquin Arevalo, Jr., *A History of Komiks in the Philippines and Other Countries* (Quezon City: Filipinas Publishing, 1985), 67, 73.

34. Interviews by the author with Velasquez, 1988, and Larry Alcala, cartoonist, in Manila, Philippines, 26 September 1988.

35. Alcala, interview, 1988.

36. Interview by the author with cartoonist Nonoy Marcelo of the *Manila Chronicle*, in Manila, Philippines, 29 September 1988.

37. Marcelo, interview, 1988.

38. Marcelo, "Komiks: The Filipino National Literature?" 20.

39. Interview by the author with cartoonist Chai Rachawat of *Thai Rath*, in Bangkok, Thailand, 1 August 1993.

40. Pairote Gesmankit and Kullasap Gesmankit, "Cartoon Techniques Widely Applied in Thailand," *Asian Culture*, January 1980, 22.

41. John A. Lent, "Comic Books, Funnies and Political Cartoons: The Asian Experience," *International Popular Culture* 2:2 (1982), 40; see also, Redza, "Enlightening Cartoon Shows," *Sunday Times* (Kuala Lumpur), 28 October 1973, and John A. Lent, "Few Laughs Left for Asia's Cartoonists," *Leader: Malaysian Journalism Review* 2 (1973), 10.

42. Interview by the author with cartoonist Lat in Kuala Lumpur, Malaysia, November 1986; see also, E. J. Dunfee, "The Joker's Wild," *Asia*, 19 March 1989, 8-13.

43. Lat, interview, 1986.

44. Interview by the author with cartoonist U Aung Shein in Rangoon, Myanmar, 30 July 1993.

45. Interview by the author with cartoonist Johnny Hidajat in Jakarta, Indonesia, 29 July 1992. Hidajat has been a prolific cartoonist; from 1970-1975, he did sixty to seventy-five strips of three- to four-frames every day.

46. O. P. Joshi, "Contents, Consumers and Creators of Comics in India," in *Comics and Visual Culture*, ed. Alphons Silbermann (Munich: K. G. Saur, 1986), 213, 215.

47. Interview by the author with cartoonist Pran, in New Delhi, India, 5 July 1993.

48. Pran, interview, 1993.

49. Interview by the author with Anant Pai, editor, *Amar Chitra Katha*, in Bombay, India, 9 July 1993.

50. Interview by the author with cartoonist Abid Surti in Bombay, India, 10 July 1993.

51. Interview by the author with Luis Fernandes, comics editor, *Amrita Bharat*, in Bombay, India, 9 July 1993.

52. Joshi, "Contents, Consumers and Creators of Comics in India," 219.

53. Joshi, "Contents, Consumers, and Creators of Comics in India," 215.

54. Mahmud Shah Qureshi, "Cartoons: Mirror of Bangladesh Society," *Asian Culture*, January 1980, 27.

55. Interview by the author with cartoonist Ranabi in Dhaka, Bangladesh, 26 July 1993.

56. Interviews by the author with cartoonists Ranabi, 1993; Nazrul Islam, in Dhaka, Bangladesh, 25 July 1993; Asiful Huda, in Dhaka, Bangladesh, 27 July 1993.

57. Interview by the author with Ahsan Habib, editor, *Unmad*, in Dhaka, Bangladesh, 25 July 1993.

58. Anwar Enayetullah, "Many Young Cartoonists Appearing: Pakistan," *Asian Culture*, January 1980, 24-25.

59. Roxas and Arevalo, *A History of Komiks*, 265.

60. Interview by the author with cartoonist W. R. Wijesoma, Upali Group, in Colombo, Sri Lanka, 15 July 1993.

61. "Comics papers" appear weekly as a form of comic book. The first was *Sathuta* in 1972, followed by *Sittara* three years later. By the 1980s ten to fifteen appeared weekly. A typical "comics paper" has sixteen pages, made up of fourteen stories by almost as many artists. A strip usually lasts about two years, and one has been serialized since 1986. All stories are done by freelance story writers and artists. The number of titles has decreased in recent years because of a saturated market, lack of experienced cartoonists, competition from TV and children's magazines, and discouragement by school officials. Interviews by the author with cartoonists W. P. Wickamanayake, in Colombo, Sri Lanka, 17 July 1993, and Janaka Ratnayake, Upali Group, in Colombo, Sri Lanka, 15 July 1993; Paliyagoda Dayananda, artist, *Bindu*, in Colombo, Sri Lanka, 15 July 1993, and Camillus Perera, chairman, Camillus Publications, in Colombo, Sri Lanka, 19 July 1993.

62. Camillus, interview, 1993.

63. "Asia's Factories of Fantasy," *Asiaweek*, 4 December 1981, 51.

64. Interview by the author with cartoonist S. C. Opatha of the *Observer*, in Colombo, Sri Lanka, 17 and 20 July 1993.

65. Wickamanayake, interview, 1993.

66. Interview by the author with cartoonist Wasantha Siriwardena, *Lankadipa*, in Colombo, Sri Lanka, 16 July 1993.

Contributors

Tom De Haven, professor of creative writing at Virginia Commonwealth University, is the author of ten novels. *Green Candles*, an original graphic novel (illustrated by Robin Smith) will be published later this year by DC Comics/Paradox Press. Next spring, his adaptation of *Nightmare Alley* (illustrated by Spain Rodriguez) will be published by Avon Books as part of its Neon Lit graphic novel series. *Walter's Ghost*, his sequel to *Funny Papers* will be published in the spring of 1996 by Metropolitan Books.

Robert C. Harvey is comic strips editor of Inks. His most recent book, *The Art of the Comic Book*, will be published in January by University Press of Mississippi.

John A. Lent has interviewed more than 210 cartoon professionals in fifteen Asian countries in preparation for a forthcoming book. He is founding chair of the Comic Art Working Group of IAMCR; international editor of *Comics Journal*; and managing editor of *WittyWorld*.

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Trina Robbins has been writing and drawing comics for publication since 1966, and she was a founding member of the *Wimmen's Comix Collective*. She is the author of *A Century of Women Cartoonists*. Her history of super heroines is scheduled for publication in 1996.

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inks

Guidelines for Authors

Inks: Cartoon and Comic Art Studies seeks to be the premier journal in its field. It publishes lively articles about printed cartoon art and serves as a forum for new concepts and debate. Meticulous research and informative writing are required.

Except with prior arrangement, the maximum length for a submission is twenty double-spaced typed pages, excluding notes and illustrations. Initial submissions must be accompanied by photocopies of the illustrations the author proposes to use. Captions should be typed directly on the photocopies at the bottom of the pages. In no instance should original artwork be submitted. Fax submissions are unacceptable.

Authors must send three copies of typescripts submitted for publication as articles. All article submissions are refereed by at least two reviewers in addition to the editor. The reviewers' comments will be forwarded to the author, but typescripts will not normally be returned.

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Basic endnote style is as follows:

1. Rebecca Zurier, *Art for The Masses* (Philadelphia: Temple University Press, 1988), 89. [Note that no abbreviation preceeds the page numbers.]
2. Alice Sheppard, "There Were Ladies Present: American Women Cartoonists and Comic Artists in the Early Twentieth Century," *Journal of American Culture* 7 (Fall 1984): 38-48.
3. Bill Blackbeard and Martin Williams, eds. *The Smithsonian Collection of Newspaper Comics* (Washington: Smithsonian Institution Press, 1977), 12.
4. George Newton Gordon, "Can Children Corrupt Our Comics?" in *The Funnies: An American Idiom* (New York: Free Press of Glencoe, 1963), 158-166.
5. Edwin McDowell, "America Is Taking Comic Books Seriously," *New York Times*, 31 July 1988, E8.

Style for second references:

1. Zurier, *Art for the Masses*, 66.
2. Sheppard, "There Were Ladies Present," 44.
3. Gordon, "Can Children Corrupt Our Comics?" 164.

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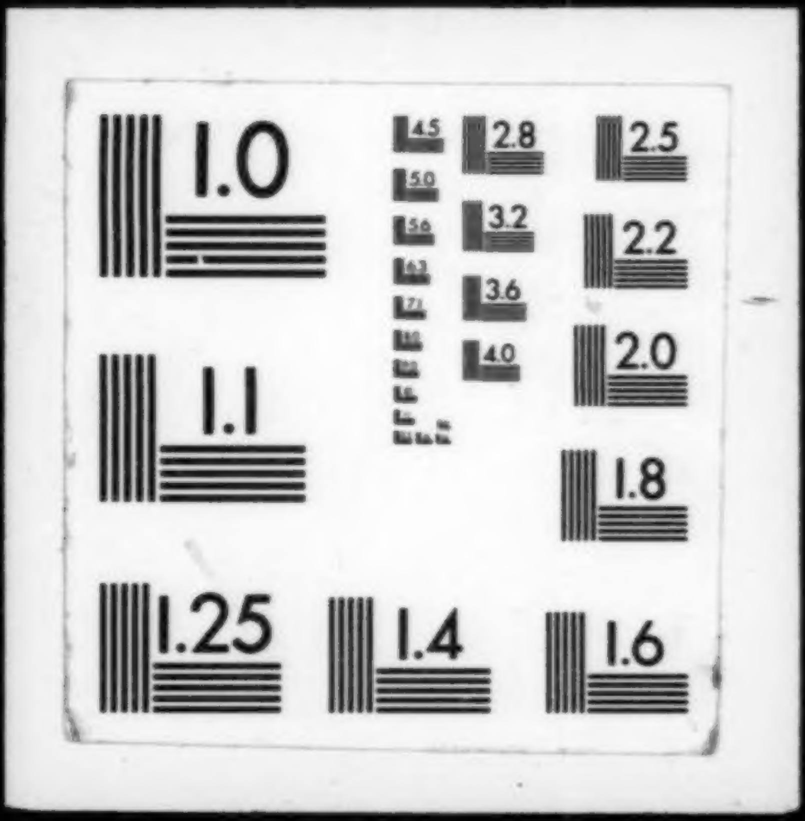
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